

# THE MUSICAL TIMES

AND SINGING-CLASS CIRCULAR.

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Annual Subscription, Postage-free, 4s.

## THE BACH CHOIR

Patron.—HER MAJESTY THE QUEEN.

### BI-CENTENARY FESTIVAL, 1885.

President.—H.R.H. THE PRINCE OF WALLS.

Musical Director.—MR. OTTO GOLDSCHMIDT.

It is intended to give a FESTIVAL PERFORMANCE of J. SEBASTIAN BACH'S MASS in B minor, in the Albert Hall, on the Afternoon of SATURDAY, March 21, 1885 (being the 200th Anniversary of the Birthday of the Composer), with a Chorus of about 600 Voices, of which the Bach Choir, with the co-operation of the Henry Leslie Choir, will form the nucleus.

Members of the leading Choral Societies and other experienced Vocalists who may be willing to assist in this Special Performance are invited to send in their names to J. Maude Crament, Esq., Secretary, Festival Committee, Royal Albert Hall, Kensington Gore, S.W., who in due course will furnish them with full information.

By Order of the Festival Committee,

J. EDWARD STREET, Hon. Secs.  
W. SHEEPHANKS,

## BOROUGH OF HACKNEY CHORAL ASSOCIATION.

SEASON 1884-85.

Conductor: E. PROUT, Esq., D.A.

The chief works selected for the FOUR CONCERTS are:—

Mendelssohn's ATHALIE.  
Dvorák's STABAT MATER.  
Haydn's CREATION.  
Cowen's ST. URSLA.

Rehearsals are held (by permission) at the Grocers' Company's School, Hackney Downs, every Friday evening at 7.45.

Subscription for Members of the Choir (including use of music):—Ladies, 7s. 6d.; Gentlemen, 10s. 6d. Subscription for two numbered and reserved seats for the Four Concerts, One Guinea.

Arrangements are being made gradually to enlarge the Choir, and the Committee will be glad to receive applications from ladies and gentlemen desirous of becoming members, especially for the soprano and tenor divisions. Applications, which will be considered in order of priority, should be sent to Mr. H. A. Johnson, Hon. Sec., 31, Fountain Road, N., from whom also complete prospectuses for the season may be obtained.

SECOND SEASON.—1884-85.

## YE LONDON GLEE-MEN

UNDER THE DIRECTION OF

MR. RICHARD MACKWAY.

YE LONDON GLEE-MEN beg to announce that they will hold their first Meeting on THURSDAY, September 18, at the Old Four Swains Tavern, Bishopsgate Street, from 7.30 to 9.30 p.m. These Meetings will be held on each succeeding Thursday throughout the season at the same hour.

Two Ladies' Concerts and three Smoking Concerts will be given, at the CANNON STREET HOTEL, on the following dates:—

LADIES' CONCERT	...	Thursday, October 30, 1884.
SMOKING	"	December 11, 1884.
"	"	February 12, 1885.
"	"	March 19, 1885.
LADIES'	"	April 30, 1885.

Subscription, which includes admission to all the Concerts and Meetings, with the privilege of introducing a friend on all occasions, Half-a-Guinea for the Season.

Intending Subscribers are invited to apply to the Secretary, Mr. Arthur J. Kestin, 57, Isledon Road, Holloway, N.

Qualified Altos and Tenors may obtain membership free of subscription. Application to be made to the Secretary.

A select number of "Ye London Glee-Men" are prepared to accept engagements for Concerts, Banquets, At Homes, &c. Application for terms, &c., to be made to the Musical Director, Mr. Richard Mackway, 52, Alexandria Road, N.W.

MESSRS.

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AT

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NEW YORK.

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SACRED HARMONIC SOCIETY. Season 1884-85. Conductor, Mr. CHARLES HALLÉ. Assistant-Conductor, Mr. W. H. CUMMINGS. Ladies and gentlemen desirous of becoming members of the choir should make early application, as the lists are now being revised. Forms of application, with particulars, may be had at the Society's Offices, 12, John Street, Adelphi, W.C.

THE MUSICAL ARTISTS' SOCIETY offers opportunity to its members for the production of their compositions. The next series of Concerts will commence in October. For rules and particulars, apply to the Hon. Sec., Alfred Gilbert, The Woodlands, 89, Maida Vale.

ROYAL VICTORIA CHOIR, ROYAL VICTORIA HALL, Waterloo Road, S.E.—Ladies and Gentlemen are invited to join for WEEKLY CONCERTS of Part-songs, Ballads, &c., on Tuesday Evenings. Those showing the requisite ability may be asked to sing Solos. Small subscription. Music found. A season ticket given. Apply at the Hall, Saturday Afternoons, from 6 to 7 (stage door), or, by letter, Conductor, Mr. W. Sexton, Vicar-Choral, Westminster Abbey.

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## THE MUSICAL TIMES

AND SINGING-CLASS CIRCULAR.

SEPTEMBER 1, 1884.

## BERLIOZ AND HIS BOOKS

By MRS. WALTER CARR.

It seems strange that Berlioz should have been so much before the public during the last two or three years as a composer, and yet that so little should be known of him as a writer. Opinions may, do, and we might add *must* differ as to the abstract merits of his music; but about the quality of his literary works there can be no doubt whatever. They are light, amusing, instructive, crammed full of jokes, puns, criticisms, often singularly discriminating, often hasty and unjust, but always interesting, while above all there is a charm of style which carries one on and is a source of perpetual surprise and delight.

It is doubtless this very perfection of style which has for so long hindered their translation, for those who love the books most feel a dread of translating language whose aroma is so delicate that it can but escape in the process. Two of these books, however, have been lately done, and a third is promised.

The most important and the most interesting is the "Mémoires," which now includes the "Voyages Musicaux," or, as he would have written it, "Musicaux," for one of his peculiarities was making use of the latter form of plural on occasions when other people used the former. He says in the preface, and repeats it elsewhere, that he does not pretend to describe his whole life, that he is not writing confessions, and will only tell what he chooses about himself, and this must be borne in mind in reading the autobiographical part. The reader must also be on his guard against adopting all Berlioz's statements, which were often distorted by prejudice and passion, as in the case of Carvalho, who made great sacrifices to insure the success of the "Troyens," and yet whom Berlioz accused of incapacity and half-heartedness, if not of absolute treachery, during the annoying business of the production.

The autobiographical part of the book is the least interesting, and as his life has been so ably treated already in these pages we pass on to the other features of his works. The musician will find here a mine of wealth, for Berlioz possesses a gift of utterance very rare in composers of high rank, who are usually dumb both with tongue and pen. How few are even the remarks on music in Beethoven's letters; indeed, the one to Czerny about the best method of teaching music to his loved, but unloving, nephew is almost a solitary example. Schubert spoke only through his music; and Mendelssohn, charming as his private letters are, refused to write so much as a paragraph for the press. Schumann, of course, was a literary man, though absolutely dumb in society, and Wagner one might call loquacious in print; but the crabbed style of Schumann and the personal concentration of Wagner prevent their works appealing to anything like the number who could find interest in Berlioz's writings.

This is the more curious as he professes to hate literary work. Over and over again he tells us how he has sat for days together with the paper before him without being able to hammer out a line, beyond the title of the work he had to criticise. He who, from his own account, pushed plain-speaking to an extreme among his acquaintances, must have found it very difficult to write to order on any topic, and especially on music, where his cor-

victions were very sincere, and where he specially detested platitudes. He seems to have invented a method of escaping from saying anything at all on certain operas, at least if we may assume that there was some foundation for the two very absurd chapters in the "Soirées de l'Orchestre," where the characters accuse him of never mentioning about the works he is expected to criticise, and quote two articles, one of which is a long account of a conversation between the little boys who are bumping up a sheet of canvas with their heads to represent a tempestuous sea at the Opéra, and the other an imaginary scene with a little peasant-girl in a country churchyard.

Not that he could not criticise, and criticise well, too. Each special work he judged on its own merits, unbiassed by any prejudice for or against its composer. As an instance, may be cited his remarks on Marcello's "Icieli immensi narrano," which he pronounces only fit for a drinking song, and publishes in the "Grotesques de la Musique," with words of his own, supposed to be sung by a jolly cattle-dealer returning from market, an irreverent parody which he says expressly in nowise detracts from his admiration for Marcello's really fine works. He could also admire a good work by a composer without fame, or perhaps special attractions for himself, as when he says he has heard "une délicieuse romance" from "Il Torneo," an opera by Lord Westmoreland, the English Ambassador in Berlin, whose music Mendelssohn and his sisters found so trying. His admiration for Gluck, Mozart, Beethoven, Weber, and Spontini amounted to a passion, and his critiques on Beethoven's Symphonies, "Fidelio," and other works; on Gluck's "Orphée" and "Alceste," on Weber's "Freischütz" and "Oberon," which constitute the greater part of his "A Travers Chants," are well worth reading.

The one thing he could not stand was any mutilation of his favourite authors. From the days when he used to frequent the Opéra, and shout out from the pit such remarks as "There are no cymbals there, who has dared to correct Gluck?" and, "the trombones did not play! This is unbearable!" to the time when he was driven nearly frantic by the production of "Robin des Bois," he was perfectly consistent in this respect. It is touching to read how his love and admiration for Liszt were tried on one occasion by the great artist playing the adagio of Beethoven's Sonata in C sharp minor, in the manner he had then adopted to gain the applause of the fashionable world. "I suffered cruelly," he says ("A Travers Chants," p. 63), "more than I have ever suffered in hearing our wretched *cantatrices* embroider the grand air in 'Der Freischütz'; for to this torture was added my distress at seeing an artist of his stamp falling into the snare, which as a rule only besets mediocrities. But what was to be done? Liszt was then like a child who, when he tumbles, likes to have no notice taken, but picks himself up without a word, and cries if anybody holds him out a hand. He has picked himself up splendidly." He then goes on to relate how, at a party,\* while Liszt was playing, the lamp went out, and "then in the darkness, after a moment's pause, rose in its sublime simplicity the noble elegy he had once so strangely disfigured; not a note, not an accent, was added to the notes and the accents of the author. It was the shade of Beethoven, conjured up by the virtuoso, to whose voice we were listening. We all trembled in silence, and when the last chord had sounded no one spoke—we were in tears."

\* At M. Lécouvé's.

The mention of Liszt leads us on naturally to consider Berlioz's relations with his brother artists, and here again the man is characteristic. Often unjust, often jealous, perhaps not without cause, but as often ready to acknowledge the merits of men with whom he did not agree, and passionately devoted to those with whom he did. The jealousy and injustice come out most strongly with regard to Cherubini, Habeneck, and Girard; the opposite qualities with regard to Mendelssohn. *C'est un grandissime maître*, he writes from Leipzig to his friend Joseph Ortigue ("Correspondance inédite," p. 133), and more than once he speaks of the *ravissante* score of the "Midsummer Night's Dream," and of the "delicate musical web, diapered in rich colours, which he calls the 'Overture to Fingal's Cave.'" He arrived at Leipzig in the middle of a rehearsal of the "Walpurgis Nacht," and writes, "The score is clearness itself, in spite of its complexity; the voices and instruments cross each other in every possible way, contradict each other, clash, in an apparent disorder which is the culminating point of art. These generous words are the more valuable because the two men can scarcely be said to have hit it off in their private relations. When they were together in Rome, Berlioz evidently thought Mendelssohn griggish. "He is a regular porcupine on the subject of music," he says, "one never knows where to touch him without getting pricked," and Mendelssohn cannot have had much pleasure in the society of a companion who, from his own account, was always laying traps for him musically, and uttering profanities on the mere mention of anything approaching to a religious sentiment. We can well understand Mendelssohn's "feeling sometimes as if he should like to eat him," bitterly as Berlioz resented this phrase in his published letters. On the other hand, Mendelssohn was considerably astonished and amused to find the full particulars of Berlioz's visit to Leipzig published in the *Journal des Débats*. He wrote to his sister Rebecca how his wife had laughed over it, and how they quite wondered that he had not mentioned their two servants, so many confidential particulars had he entered into.

There is no subject on which we should have more curiosity to hear Berlioz's opinion than on the "music of the future," and here again he does not say at all what might have been expected of him. A musician to whom a fugue was an abomination, who could not understand—we had almost said endure—Bach, Haydn, and Handel, who kicked against all conventionalisms, and claimed the right, with Gluck, to "sacrifice any and every rule for the sake of effect," might have been expected to adopt the new ideas heart and soul. But it was not so. The concerts of Wagner's music, held at the Opéra to prepare the public for the production of "Tannhäuser," gave him an opportunity of making his profession of faith on the subject in the article which is republished in the "A Travers Chants." After saying how far he agrees with the new school, he goes on: "But if it says one must go exactly contrary to rule; people are weary of melody, of airs, duets, trios, pieces in which the theme is regularly developed, of consonances, of simple dissonances prepared and resolved, of natural modulations treated with skill; . . . the idea alone is to be considered; . . . the ear is to be despised, to be treated roughly till it is broken in; . . . it must learn to get accustomed to everything—to sequences of diminished sevenths, ascending or descending, like a nest of serpents hissing and writhing as they tear each other in pieces; to triple dissonances, unprepared and unresolved; to inner parts forced to keep company, though they agree neither in harmony nor rhythm;

to atrocious modulations which introduce one key in one corner of the orchestra while the rest is playing another; . . . if nothing is to be considered in an opera but the declamation, no matter how unvoiced, absurd, or ugly the intervals may be; . . . if singers are to be expected to take as much trouble in studying a part as in learning by heart a page of Sanscrit, or in swallowing a handful of nutshells; . . . if the witches in 'Macbeth' are right and the horrible is the beautiful, and the beautiful the horrible—if this is the new religion, it never was mine, it is not mine, it never shall be mine. I lift up my hand and swear *non credo*. . . . It is true that to please the ear is not the whole object of music, but a thousand times less is it its object to displease, to torture, to murder the ear." These are strong words even for Berlioz, but we must not forget that he finds much to praise in Wagner's music, and that he says of himself "he possesses a rare intensity of feeling, an ardour, a power of will, and a faith which subdue, move, and enchant;" adding, however, "These qualities would have more effect if they were joined to greater power of invention, less effort, and a juster appreciation of certain constituent elements of art."

Much as we like to hear one artist's opinion of another, especially if it appear to be a candid opinion, still greater interest attaches to Berlioz's remarks on little practical points seldom touched by a musician of his eminence. Many of these have to do with his experiences as a conductor, which were certainly of a varied nature. His very first experiment of the kind was conducting his own first Mass at St. Eustache, shortly after which he was asked to become conductor of a society of amateurs. With some misgivings he consented, thinking it might be good practice, and that it was as well to experiment in *anima vili*. The work first attempted was a symphony in D, by Gyrowitz, "full of platitudes such as he could not have conceived to have been imagined by any tinker, hare-skin man, Roman grocer, or Neapolitan barber." We give the rest in his own words: "I resign myself and we begin. I hear a frightful discordance produced by the clarinets. I interrupt the orchestra, and say to them, 'Gentlemen, you have taken the wrong piece; we are in D, and you are playing in F.' 'No, sir, we have the right symphony.' 'Let us begin again then.' Again the same discordant notes, and again I stop. 'But this is impossible, show me your parts.' The parts are passed up. 'Parbleu! the cacophony is explained. Your part is written in F, but the clarinets are in A, so that your F would be unison with the D. You have taken the wrong instruments.' 'But we only have clarinets in C.' 'Well then play a third lower.' 'But we don't know how to transpose.' 'Then, for goodness' sake don't play at all.' 'Par exemple! We are members of the Society, and have a right to play as well as the rest.'"

This being in the "Grotesques de la Musique" is not perhaps intended to be taken literally, but from other scenes described seriously there seems to have been some foundation for it.

Even in good orchestras he often seems to have found great difficulties with the instruments. Ophicleides were not to be had at Weimar, Leipzig, Dresden, or Brunswick, the *cor Anglais* was generally wanting, and though there was one at Leipzig played by an excellent musician, it was in such a dilapidated condition, and so out of tune, that the part had to be given to the first clarinet. The cymbals in general use were cracked, and drummers as a rule had only one pair of wooden sticks. All these difficulties, arising largely from the fact that his scores included instruments which the older masters, generally played in Germany, never used, Berlioz had to meet and surmount, sometimes by assigning the

part to some other instrument, sometimes by providing substitutes from his own resources. For instance, he always carried with him a pair of sponge-headed drumsticks. The case of the harp, however, was almost hopeless, as there seem to have been neither instruments nor players in Germany. At Berlin he found the large bass trombone in E flat, which was not used in Paris, and which he did not particularly admire, thinking it drowned the other three. At his own Concerts he reduced the sound by making the musician playing it sit down, so that the bell came against his desk, while the tenor and alto stood up. With regard to the trombones, a curious difficulty occurred both in Paris and Berlin with a passage in the "Tuba Mirum." The time is very slow, and the four instruments play in succession the chord of G, B, D, G, on the four beats of the bar. Nothing can be more easy to look at, and yet no amount of practice availed to get this simple bar played on these two occasions. It is a matter of common everyday experience that a chorus which will surmount real difficulties will sometimes drive a conductor almost to desperation over some simple passage, but this is an unusually curious instance. Talking of choruses, Berlioz strongly recommends that there should always be three rooms for practice, and that their parts should first be learnt separately by the tenors and basses each in their own room, while the soprano and contraltos might practise together. He also comments on the bad effect of a chorus constantly getting up and down, particularly in such works as Bach's "Passion," where two choirs are kept singing alternately, and says that if the fatigue of standing throughout be too great he should prefer their being seated altogether. As he says, a passage may be intended as a surprise, but if the audience see one side rising they know exactly what they are going to hear. Other sounds which annoyed him were the rustling caused by turning over the leaves of the singers' music, and still worse, the tapping of his baton on the desk by the conductor, a sound which, as he observes, will penetrate through any *tutti* of orchestra and chorus.

Like most composers, he speaks of his growing preference for instrumental musicians over singers. The latter seem to have occasionally nearly driven him out of his mind with their perpetual high notes, which he compares to the howl of a King Charles spaniel when its foot has been trodden on, their shakes—an ornament he detested, except as the musical imitation of a laugh—and their propensity to embroider fine works with idiotic vocalises. In the chapter called "Small troubles at grand concerts," in the "Grotesques de la Musique," he gives a specimen of the exertions necessary, on the part of the conductor, to secure the unembellished performance of an air by Mozart. The singer has originally proposed it, then thinks better of it, and suggests "Bel raggio"; but the parts not having been procured, reverts to Mozart. At rehearsal the conductor gives out the air by Mozart, and all is ready. "The singer comes forward, and says with her well-known irresistible grace, 'I have an idea! I will sing the air from the "Domino Noir." 'Oh! Ah! psch! krrr! . . . Capellmeister, have you the opera Madame mentions at your theatre?' 'No, sir.' 'Then what are we to do?' 'Then I suppose I must resign myself to the air by Mozart.' 'I think you had better.' At last we begin; the *cantatrice* resigns herself to the *chef-d'œuvre*. She covers it with embroideries as one might have expected. The conductor hears somewhere within himself the former eloquent exclamation, 'Krrr!' and turning to the Diva, says, in his softest voice, and with a smile

wholly unconstrained, 'If you sing it in that way you will have enemies among the audience, I warn you.' 'Do you think so?' 'I am sure of it.' 'Dear, dear! but . . . I ask your advice. . . . Perhaps it might be as well to sing Mozart exactly as it is written. I forgot we were in Germany. . . . Well, I am ready for anything!' 'That is right, courage; risk the adventure; sing Mozart with simplicity. There were at one time airs intended for singers to embellish, but as a rule these were written by flunkeys, and Mozart was a master; indeed, some think him a great master, not deficient in taste.' We begin again. The singer having made up her mind to drink the cup to the dregs, sings simply this miracle of expression, sentiment, passion, and style, only changing two bars, just for the honour of the calling. She has scarcely finished, when five or six people rush up to her, exclaiming, 'A thousand thanks, Madame; with what simplicity and purity you sing! That is the true style in which to interpret the great masters; it is delicious, admirable! Ah, you understand Mozart!' The conductor, apart, 'Krrrrr!' What a touch that is, the two bars she is obliged to change, *pour l'honneur du corps!*

Nobody was, however, more susceptible to the charm of the human voice than Berlioz. Witness his enthusiasm about the Festival of the Charity Children at St Paul's, of which he gives an account in the "Soirées de l'Orchestre." So struck was he with the effect produced by these fresh, pure little voices, without any regular musical training, that he wished to see something of the same kind in Paris. "With its own resources only, such a *fièvre* would be possible in ten years. Paris has only to will it. In the meantime, with nothing beyond the first rudiments of music, England wills and does it. A great people, with an instinct for great things. Shakespeare's spirit dwells within them still."

One of the most curious of Berlioz's theories was that, "in order to act *musically* on the human organisation, sound must be within a certain distance of the auditor." It is not enough, he says, to be able to hear perfectly well—one must *vibrate* to the music, and this vibration, which is the cause of the emotion produced by music, will not carry beyond a certain point. He instances a small gathering listening to Beethoven's Trio in B flat, and says that he has seen, under similar circumstances, people not only shed tears, but cry vehemently and uncontrollably. Place the same artists playing the same piece in a large concert-hall, and the sensitive hearer will at once grow calm; he still hears, but no longer vibrates to the music. Berlioz adds innumerable cases to the same effect, and draws the conclusion that modern opera-houses and modern concert-halls are much too big. It is perfectly true that a work will have tenfold effect if played before a small sympathetic audience; but we have always thought the reason was because the audience were sympathetic, and that their appreciation stimulated the player or singer as no mixed body, including many uninterested hearers, could ever do. There may, however, be something in Berlioz's theory, and it emphasises our regret for the loss of the Hanover Square Rooms, where the atmosphere was thick with musical associations, and where every work of any value sounded so well.

One word more on the subject of style. For clearness and brilliancy the "Mémoires" can scarcely be surpassed, and that this was not entirely the effect of labour may be seen from several of the letters in the "Correspondance Inédite," especially those addressed to ladies. The "art of saying nothing prettily" could scarcely be carried further than in the letters to Madame Massart, often written under

great bodily suffering. Even the letters to his son, which are generally more full of advice and reproof than tenderness, sometimes contain very touching and beautiful passages such as this from one written barely a year before the young man's death: "Ah! my poor Louis, what should I do without you! Think how I have loved you, even when you were quite little, and I find it so hard to love little children."

We may finish with a saying of Heine's (one of those true words spoken in jest), who called to him from the bed on which he had already lain for six years of torture, "Eh, Berlioz! is that you! Come in. So you have not deserted me. Always original!"

### SPOHR'S OPERAS

By F. CORDER.

(Concluded from page 448.)

IN 1826 the composer Curschmann persuaded his friend Ch. Pfeiffer, a rising young poet, to work up a novel of Tieck's, "*Pietro von Albano*," into an opera libretto, but before the task was half done the composer repented of undertaking so great a matter as an opera and abandoned it. Spohr took a fancy to the libretto and arranged to have it transferred to himself. He wrote the music between February and August, 1827, returning to the old form of "romantic opera," i.e., with spoken dialogue. He tells us that he had some misgivings about the libretto, which afterwards proved to be not unfounded; for instance, the contrast between the funeral of *Cecilia* and the students revelling at the same time, seemed rather too forcible; the character of a bishop, too, who has nothing to sing, was another drawback. However, the opera was produced at Cassel on October 13, 1827, with great success, though afterwards many theatres rejected it on account of religious scruples, of which a perusal of the vocal score affords no explanation. A notice of this work by Meyerbeer is not without interest. In a letter to Spohr dated March 4, 1828, he says, "I cannot conclude without thanking you for the pleasure which the perusal of your masterpiece, "*Pietro von Albano*," which Herr Schlesinger lent me, has afforded me, and I am happy to be able to say that in particular the Finale of the first Act (though only two characters are furnished by the poet), the scene between *Antonio* and the half lifeless *Cecilia* in the second Act, and the ingenious manner in which the stringed instruments, half *con sordine* and half *senza sordine*, shadow forth the dialogue between the living *Antonio* and the spirit-like *Cecilia*, the imposing Finale of the second Act, and besides these, numerous other features of splendid dramatic intention, excellent declamation, novel and picturesque instrumentation and harmony have truly charmed me and excited in me the most ardent desire to be present at a performance of your masterpiece."

In the absence of the spoken dialogue and stage directions, we can only gather an imperfect idea of the story from the vocal score, but it is decidedly interesting. The Overture is a very fine vigorous piece of work. After a *misterioso* introduction in allusion to *Pietro's* incantation of the first Act, the Allegro has this principal subject:—



which is worked out with unflagging energy; the second subject, however, is rather too subordinate in interest.

The opening situation of the opera appears to be this. A certain *Podesta* of Padua and his wife *Eudoxia* were blessed with twin daughters, *Cecilia* and *Rosa*. (They are both called *Cecilia* in the score, which is very confusing, but probably only intended to indicate that the two parts are sung by one and the same person.) *Rosa* has been carried off by robbers—for what reason does not appear—and has long been mourned as dead. *Cecilia*, on the point of being married to a young man named *Antonio*, suddenly dies—malady not stated. To begin an opera with both the heroines dead is rather startling, but wait a bit! We open with a Recitative and Aria for *Antonio*, who has just returned to Padua to claim his bride. The first few bars faintly suggest "*Tannhäuser*" (Act 2), "Beloved halls, I give you greeting!" but his Aria is full of tender grace and Spohrish beauty. It is interrupted at the conclusion, to use an Hibernicism, by the solemn funeral dirge of *Cecilia*, a unison chorus for male voices, priests, a second chorus (of people) uttering mournful ejaculations between the phrases. The *Podesta* and *Eudoxia* meet *Antonio* and break the sorrowful news to him, striving in vain to moderate his terrible anguish. This mournful situation is broken in upon by the ill-timed merriment of a band of students hailing their learned teacher, the sage *Pietro von Allano*, who is said to have practised the black art—that is, who knew a few chemical conjuring tricks—in 1316, the period of our opera—

*Allegretto.*



Hail! Hail, Padua's mighty man of learning!

Then the sage himself appears; he apologises for the unseemly rejoicing of his scholars, and endeavours to comfort the mourners, starting a melodious Trio and Chorus with this theme—

Yield not your hearts to un-a-vail-ing

*Allegro.*



sor-row! Look up to Heav'n, where ev'ry tear is seen.

At the conclusion of this finely-written number the dirge is re-introduced, again giving way to the students' chorus.

Spoken dialogue fills up the hiatus between these matters and the next number, which is a fine Recitative and Aria for the living *Cecilia*—that is, *Rosa*—the scene having apparently changed to the robbers' retreat in a forest. This scena is of the usual form, but a good deal less florid than those in previous operas. *Antonio*, who appears to be distractedly roaming about in the forest, meets *Rosa* and at first believes her to be *Cecilia*. They have an explanatory duet very agitated and vigorous in character, though entirely composed of well-worn Spohrish phrases; at the end of it the robbers return, and, on *Antonio* endeavouring to cut his way through them, he is overpowered and left for dead.

Scene 3 is very gruesome. It is the Finale so much praised by Meyerbeer. We are in the dwelling of the magician *Pietro* who, assisted by his servant *Berensinth* and a chorus of invisible spirits, is busy over an incantation, the object of which is to bring from her grave to factitious life the hapless *Cecilia*, who in the flesh had refused the proffered love of the



magician. There is a good deal of recitative, and the music of the scene, exclusive of a gloomy and not very interesting Aria for *Pietro*, is all built upon the few bars of introduction to the Overture. After the usual thunderstorm and orchestral terrors in the shape of tremolos and chords of diminished sevenths, the charm is declared to have worked, and *Cecilia*, to the accompaniment of a few bars of mysterious music, seemingly for the harp, makes her appearance. She murmurs—

*Cecilia.* Who wakens me from gentle slumber and tender dreams?  
I saw the hosts of heaven, and rose to join the angels.—Ah!

[She perceives *Pietro* and sinks to the ground.]

*Pietro.* Quit dreams and slumber. Awaken in my arms!

This is a most original situation, and we cannot help thinking that it might have been made much more of, both by poet and musician. It is more suitable to treatment in the modern, emotional style than in the formality of Spohr's period.

The second Act opens with an Air for *Eudoxia*, which does not call for notice; after which the *Podesta* comes on, and tells his wife in recitative how *Antonio* has found *Rosa*, and nearly paid for the discovery with his life; how he now lies wounded in a hut, tended by the good and wise *Pietro*. The *Podesta* announces his intention of going with a troop of soldiers to apprehend the robbers and rescue his long-lost daughter. A joyous duet follows—



As this ends the scene changes to *Pietro's* house, and a grand Aria for the magician joins straight on; this is probably very effective in performance, but musically it is not remarkable. *Pietro* is supposed to be watching the still slumbering resurrectionised *Cecilia*. The following scene should have offered a grand opportunity for the composer, but it was quite beyond Spohr to deal with. *Antonio*, who is in *Pietro's* house—we don't know how he came there—loses his way in its "labyrinth of halls" and comes upon *Cecilia*. She wakes, and there is a weirdly conceived situation. She relates to *Antonio* how her soul was suddenly hindered from soaring to heaven, and she was forced to linger thus between death and life by the accursed art of *Pietro*. *Antonio* selfishly begins to prate about his love for her, but she tells him sadly that her only life and love are of the other world, and begs him to restore her to death. A formal duet here seems terribly out of place, though it is very charming. Having accomplished this necessary formality, the scene, which Spohr has set for the rest in bold recitative, continues. *Pietro* being too dangerous to be openly attacked, *Cecilia* begs her lover to convey her back to the Cathedral. Once kneeling at the altar, and listening to the priest's benediction, her soul will be released from its present thralldom. The sorrowing *Antonio* promises to comply with her demand, though sorely against his will, but *Cecilia* having relapsed into unconsciousness, he seizes the opportunity to sing an unnecessary Aria.

Scene 2 is apparently in the *Podesta's* house. *Eudoxia*, anxiously expecting her newly found daughter, sings a nice Aria, and then the expected ones arrive with, of course, a crowd of people singing a chorus of welcome—



Immediately upon this comes a Quartet and Chorus, which, contrary to what we might expect from Spohr, is by no means a success. It is followed by a *reprise* of the chorus of welcome. The next number, however, atones for this temporary weakness, being another beautiful duet (the third) for *Antonio* and the duplex heroine. *Antonio* feels that *Cecilia* speaks to him from heaven, and bids him let *Rosa* supply her place in his affections. There is no difficulty in his obeying this command as the two young ladies are so alike as to be undistinguishable. A pretty idea here is the reminiscence of the duet in the previous scene. After this duet *Antonio* is reminded by the striking of the clock (a pardonable anachronism) of his promise to *Cecilia*, and hastens off to fulfil it.

The last scene would seem to take place in or about the Cathedral. There is a chorus of "Hail to our master" (*Pietro*) on the part of the populace, and then comes the Finale, commencing with the death of *Cecilia*, the harp music which attended her resurrection being effectively re-introduced. The people are alarmed at seeing the dead alive, and *Antonio* avenges her by proclaiming the truth. The people believe his wild story, and with almost ludicrous promptness change their salutations of *Pietro* into clamours for his destruction. What becomes of him is uncertain, but there is a rather tedious chorus of menace, consisting of three verses, with solos for all the principal characters, and the opera finishes with an all too short prayer, a Trio and Chorus of great beauty.

The central motive of this drama possesses a weird originality that might have been turned to good account had it been more skilfully dealt with by both librettist and composer. In the music, though Spohr has not exactly employed the *Leitmotif*, he has given reminiscences of his themes on the recurrence of the ideas suggesting them, and this forms a refreshing innovation to the strict "absolute music" which he so rigidly adheres to.

We are compelled to give a rather scanty notice of the next opera, "The Alchymist," for two reasons. Neither in Spohr's Autobiography nor elsewhere can we find any particulars of its composition or production, and besides this, the story cannot very clearly be made out in the absence of the libretto. It is said to be founded on a Spanish tale by Washington Irving, but beyond this and the facts that it was composed between October, 1829, and April, 1830, and first performed at Cassel on July 28, 1830, for the birthday of the Elector, nothing is known of it. It is, however, a very sound and interesting work, with a decided attempt at local colour, which the mannerisms of the composer of course override and destroy.

The Overture is very brilliant. It commences with a short Adagio, and the Allegro is a Bolero in C minor. The opening scene represents a ruined Moorish castle near Granada. A band of gipsies sing an unaccompanied five-part chorus behind the scenes, approaching; while between the lines the orchestra plays snatches of the Bolero in the Overture. Having entered and encamped, one of their number, *Paola*, sings an Aria, from which it appears that her lover is false, and she is therefore jealous and vindictive, thereby proclaiming herself to be the second soprano and female villain of the piece. Then

the heroine, *Ines*, sings a little song at her window, for she inhabits these ruins with her old father, the Alchemist *Vasquez*. Her lover is named *Alonzo*, as is only natural, and on his coming to court *Ines* clandestinely he sings a very charming Aria. But *Ines* has another suitor, one *Ramiro*, who, from the fact of his being a villain of the deepest dye, and moreover owning a palace, we conjecture to be a person of title—say a Count. This person hires the gipsies to sing a Bolero under the window, but *Ines* takes no notice and flings out no coppers, wherefore the wicked Count vows vengeance. He will wait till the father is out of the way, and will then carry off the maiden. Next the Alchemist, imprudently experimenting with nitroglycerine or something, blows himself up and sets the house on fire. This is *Alonzo's* opportunity, and he dashes into the flames and rescues the old man, thereby winning his esteem. A Trio of considerable power for *Ines*, *Vasquez*, and *Alonzo* ends the Act.

Act II. opens in *Paola's* house. *Ramiro* is her fickle lover, and she upbraids him with his designs on *Ines*, which she has discovered. A duet here is very effective, but is made of such unusual difficulty by a sequence of brilliant chromatic scale passages for *Paola* that the composer gives an alternative version. An Aria for *Paola* which follows (the scene having apparently changed to the abode of *Ines*) is very fresh and attractive—



It then seems that *Ines* goes out for a walk, and meeting (accidentally, of course) with *Alonzo*, does the usual Spohrish and graceful love-duet with passages in imitation, &c., after which, coming upon the gipsy encampment, the pair are cajoled into resting there and patronising an entertainment got up for their benefit. In vain *Paola* tries to warn them by a mysterious ballad which she sings, after a very pretty, almost Weberish, gipsy dance—



the lovers are made prisoners by the gipsies who are in the pay of *Ramiro*, and when the old Alchemist totters out in search of his daughter he is pounced upon by the officers of the Inquisition, also egged on by the wicked Count.

Act III. shows us *Vasquez* in prison. He sings a Vision and an Aria of the usual type of operatic bass songs, but this does not advance the action of the piece. The scene changes to the Count's palace, where a ball is being given to cheer up the captive *Ines*. There is some good ballet music here, especially a Fandango with vocal accompaniment—



*Paola* contrives to give *Ines* a note, telling her of her father's capture. She accordingly upbraids *Ramiro* until, exhausted by a very long duet, he promises to get the old man released, just to pacify her.

The scene changes again to a street or square. *Vasquez* is being led to execution. *Alonzo* turns up, having escaped from somewhere, and says that there is yet time; he will go to the judges and prove his

innocence. How he can manage this is an unexplained mystery, but perhaps the Inquisitors considered it a proper thing for old gentlemen to experiment with dynamite. *Ines* now comes on, having also escaped. She vainly tries to pass through the lines of soldiers; just as they are inclined to let her in, *Ramiro* pursues her and announces that she is his sister and is mad. The credulous people accept this absurd statement, and *Ines* in despair tries to kill herself. The ever ready *Alonzo*, however, appears in the nick of time, announces the pardon of *Vasquez*, and fights with the bold, bad Count, felling him to the earth. This puts *Paola* into a great state of remorseful anguish, and she anathematizes a good deal; but finding that *Ramiro* is not dead, she takes him off to repent or marry her, or both, while the other characters join in a Spanish Finale to express their happiness.

As a whole, we should reckon the music of this opera to be on a level with that of the two preceding, perhaps a little brighter, the subject being less gloomy than either "*Pietro*" or "*The Berggeist*." It would be well worth revival, and does not present unusual difficulties for the singers.

"*The Crusaders*," while it is in one respect the most remarkable of Spohr's operas, is otherwise one of his weakest works, really hardly possessing a single attractive number. What gives it a special interest to the critic, however, is the form. With a sudden renunciation of the strait-laced, pedantic formality which had hitherto been essential to Spohr, he boldly attempted to realise the music drama at which Wagner was then commencing to labour. To this end he became his own librettist, and with the aid of his wife (this was in 1832, not long before her death) extracted from a novel of Kotzebue's a very fair set of words. Mistrusting his poetic powers, perhaps, he has made but sparing use of verse and rhyme, the bulk of the book being in mere prose, but the diction is sensible and the action coherent and in places very dramatic. The principle attempted is to abolish those long formal vocal pieces which only delay the action, but what is given us in their stead? Nothing, or almost nothing. A considerable portion of the mere dialogue is set to the usual recitative and the remainder to a nondescript kind of *arioso* recitative, in which the orchestra works away diligently at matter of no importance and pretends to be working out nothing symphonically, while the voice comes in where it can. This style of thing is less like a feeble shadow of Wagnerian *melos* than those scenes in Goetz's "*Taming of the Shrew*," where rhythmical movement in the orchestra is used to accompany *arioso* recitative in the voices, and this has never proved a successful device in anyone's hands, as the hearer knows not where to seek the interest—in point of fact, there never is much. Added to this Spohr's marked and rather monotonous rhythms, which are especially stubborn in his last works, invest this accompanied recitative with a ponderous march most wearisome to the ear. Every bar seems to contain either four well-marked crotchets or triplets of quavers throughout. In fact, Spohr trying to write a Music-Drama is as much out of his element as Wagner would have been had he tried to write a Pianoforte Concerto.

Though the book of "*Die Kreuzfahrer*" was written in 1832, the opera itself was not completed and produced till New-Year's Day, 1845. It had a brilliant success, which, however, proved only a *succès d'estime*. Spohr wrote concerning it to his friend Hesse, "That my opera should have made a deep and lasting impression upon the public, the lesser number only of which consisted of musically educated persons, I ascribe to the truthful character of my music, which

aims only at representing the situation perfectly, and discards all the flimsy parade of modern opera music, such as florid instrumental solos and noisy effects." But, alas! Spohr was no critic, even of his own compositions. Let us now give a short analysis of the work.

Like a true music-drama, the opera has no set overture, only a short instrumental introduction of no particular character, and leading into the opening chorus. We are in the Crusaders' camp before Nicæa, in Palestine, and the soldiers are singing what Spohr calls an *Altdeutsches Soldatenlied*—a very dismal affair—



The camp is aroused by news of the return of the hero, *Sir Baldwin*, who has been long mourned as dead, now escaped from captivity of the Saracens by aid of his friend *Bishop Adhemar*, who was not above bribing the gaolers. *Sir Baldwin's* first question, after replying to the congratulations of his friends, is about his betrothed, the *Lady Emma von Falkenstein*. She is reported to him as being probably married or dead, to his great distress. The knights are here all drawn away by the news that one of them—*Bohemund*—has captured the Emir's daughter. *Baldwin* and *Adhemar* only remain behind to sing a short duet, saying that they are disgusted with the naughty ways of this new set of crusaders, so different from the old, and that they will return home to Germany.

Scene 2 is the courtyard of a conveniently adjoining convent, established mainly as a hospital for the wounded crusaders. *Emma*, disguised as a young pilgrim, and attended by her faithful servant *Walter*, has roamed through Palestine in search of *Baldwin*, and hearing in the camp that he is dead she resolves not to return home but to bury herself in this cloister. In vain the portress and *Walter* warn her not to act rashly; she persists in summoning the Abbess *Celestina*, who admits her, after reminding her distinctly of all she undertakes. The sisters are obliged to see men, as their principal duty is to tend the wounded, but they must remain closely veiled and mute in presence of the other sex; a word or a look subjects the frail one to a terrible death—living entombment. *Emma* is undismayed, and only stays behind the Abbess and portress to enliven us, after this long scene of recitative, by a parting duet with *Walter* and a short Aria on her own account.

Scene 3 is a chamber in the convent. From a scene between the Abbess and the portress, her confidential servant, we learn that *Celestina* took the veil on account of a disappointment in love, the gentleman being *Count Falkenstein*, *Emma's* father. She consequently nourishes the most unchristian hatred against *Emma*, which the portress, after much talk, succeeds in calming for a time. *Emma*, on her urgent request, is allowed to take the veil at once, without any novitiate, being now encouraged in her desire by *Celestina*.

The scene then returns to the camp. It would have been better to have joined this part on with Scene 1. *Fatima*, the Emir's daughter, is flying from the insulting attempts of *Bohemund* and others, who strive to take off her veil. *Baldwin* interferes, bidding them respect religious customs; but he is not listened to. Just then the Emir himself, who has obtained admission to the camp, comes to try and ransom his daughter. *Bohemund* refuses to release her unless the Emir will turn Christian. This being refused, he offers to fight for the girl. *Baldwin* takes the part of the feeble old man, and accepts the challenge for him. The two knights fight and *Baldwin* is victorious, though severely wounded. Gratitude of the Emir. The Saracens depart in joy. End of Act 1.

Act II., Scene 1. Open country before the convent. Scene between the Emir and his daughter, who has fallen hopelessly in love with the gallant *Baldwin*. Renewed gratitude on the part of the Emir, who gives the young man a ring as a talisman, telling him to rely upon his aid if he should ever be in need. *Baldwin* takes a friendly farewell of them, and goes into the convent to have his wound attended to.

Scene 2. Room in the convent. *Emma* is now one of the sisters and is being instructed in her duties. *Baldwin's* esquire comes to ask aid for his master. He is bidden to introduce the patient, and *Emma* is commanded to undertake her first service. Meeting of the lovers. The recognition. *Emma* faints in her lover's arms and at his call for assistance the Abbess, portress, and nuns flock in to behold the new sister, not only unveiled, but in the embrace of a man. They tear the lovers apart and *Baldwin*, unable to resist, is turned out of the room. The Abbess wisely sends for military protection against future attempts for rescue on the part of *Baldwin* and then has a long interview with *Emma*. The hapless girl pleads in vain her betrothal vow. *Celestina* is cruel and inexorable. She is a nun and must remain so. To *Emma*, left alone in her despair, comes the good-natured portress with an offer of help. There is a subterranean passage leading from this chamber out to the highway; she will get the key, bring it here and *Baldwin* also, taking advantage of the Abbess's momentary absence, and the lovers can then flee together. It is done. Rapturous meeting of *Baldwin* and *Emma*, who of course, instead of instantly flying, stop to sing the usual and inevitably fatal love-duet—a very poor one, too, which makes the case worse. They have hardly entered the passage when the Abbess and her nuns return, discover their flight and pursue them. They are also caught in a trap, for they meet in the passage the castellan *Bruno* and soldiers whom *Celestina* had sent for. Being captured *Emma* is dragged off to a cell to await her terrible fate and *Baldwin* is expelled from the place, the revengeful Abbess in her triumph scorning his threats of vengeance.

Act 3. *Baldwin* wanders in despair around the convent walls and sings an immoderately long Aria to console himself. He waits for *Bruno*, who is patrolling with his men, and implores his help, reminding him of past services unpaid for, but the castellan is not to be seduced. Again alone, *Baldwin* is still more maddened by hearing the nuns chanting a funeral hymn over *Emma*. This gives place to the march of the Saracens who approach from a distance and cross the stage. The Emir finds the unconscious form of *Baldwin* in his road, revives him and hears what is the matter. Instantly he offers his aid. No Christians can venture to break into a convent, defying the wrath of the church, but the Saracens are the very men he wants. Exultant chorus, "Up to the assault!"

Scene 2. Interior of the convent church. All preparations are made for walling the wretched *Emma* up in a niche. Grand funeral procession. *Emma* is allowed to sing a last prayer before death, and the nuns also sing hymns to organ accompaniment (though we don't think organs of much account were built so early as 1097). The lay brothers then proceed to do their duty, building up a wall with stones and mortar—very effective stage business. Happily ere the work is completed trumpets and other sounds announce the assault of the Saracens; the sounds approach, *Bruno* and his men are overpowered and the besiegers rush in. *Emma* is torn from her living grave, and *Baldwin* triumphs, but *Celestina* curses them in the name of the Church. At this juncture the legate *Adhemar*, the bosom friend of *Baldwin*, comes forward, and enquiring into the case declares that *Emma's* betrothal vow holds good, and she is consequently no nun. *Celestina* retires in confusion, and all ends happily with a mild chorus of joy.

If we have seemed to treat Spohr's librettos with occasional flippant disrespect in giving the account of their plots, it is but because they deal with events and ideas which, however impressive in former days, appeal as little to the sympathies of the present day as the romances of James or Ainsworth. *Tempora mutantur*. We seek for realism everywhere now, even in an opera. "Der Freischütz" and "Die Zauberflöte" are laughed at for their supernatural scenes, and thus two of the finest works ever penned are discarded in favour of more human, or inhuman, operas, with heroines of unpleasant, not to say tigerish characters. Perhaps the next change of taste will bring us back to the gentle and soothing style of Spohr, whose operas are to those of the present day what the flavour of cream is to that of pickles.

## THE GREAT COMPOSERS

By JOSEPH BENNETT.

No. XV.—GLUCK (continued from page 451).

FOUR years after the production of "Orfeo," Gluck was ready with "Alceste"—an opera even more representative of the principles which the composer had set himself to advocate. Quinault and Lulli, it will be remembered, had dealt with the same classic story, but Calzabigi and Gluck proposed to handle it in a very different spirit. Their idea was to reproduce, as far as possible, the severe outline of Greek drama, and take no note of modern taste for the florid designs of art. The story of Alceste suited them exactly in this regard. It is a tale of feeling rather than of action, and rests nearly to the end upon a single situation. This suited well the ancient Greeks, on whose stage, it has been truly said, "simplicity was not a fault." But precisely in the measure of its conformity to the Hellenic tradition was the boldness of the master who elected to lay it before an eighteenth century audience. In the same measure, too, was the virulence of the attacks it called forth from public criticism and private enmity. The 16th of December, 1766, saw the flood gates of musical vituperation opened in Vienna, the more completely because the Opera had been closed for a week in order to allow time for sufficient rehearsal. "A pretty state of things," said Gluck's critics, "when we are deprived of the lyric stage for nine days and then called to assist at a funeral on the tenth." Others declared that they attended the performance to shed tears of emotion not those of weariness. Others, again, demanded their money back, while cynics asked what pleasure could be found in the jeremiads of an idiot who dies for her husband.

But the mass of the public entertained a different opinion. Doubtful at first, they soon yielded to the truth and simplicity of the art set before them. They recognised the voice of nature and, for a long time, would hear nothing else.

"Alceste" was published in 1769, and then Gluck, who theretofore had allowed his music to speak for itself, made a formal exposition of principles, in the shape of a dedicatory letter to the Grand Duke of Tuscany. This document has often been translated, and must be familiar to English readers. Nevertheless, we cannot omit it here:—

"When I undertook to set music to the opera of 'Alceste,' I purposed to avoid all the abuses that the ignorant vanity of singers and the excessive complaisance of composers had introduced into Italian opera, which, from the most beautiful and imposing of all spectacles, had been made the most wearisome and ridiculous. I sought to limit music to its real function—that of assisting the poetry by strengthening the expression of feeling and the interest of situation, without interrupting action or encumbering it with superfluous ornaments. I believed that music should do for poetry what is done to a well-drawn sketch by brightness of colour and a happy combination of light and shade.

"I am, therefore, careful not to interrupt an actor in the excitement of dialogue to make him wait for the end of a tiresome ritornella, and not to stop him in the middle of a phrase upon a favourable vowel, whether it be to show, in a long passage, the agility of his beautiful voice, or for the orchestra to give him opportunity for taking breath, that he may make a point d'orgue.

"I have not thought it a duty to pass rapidly from the second part of an air, even when that second part is the most passionate and important, and regularly to repeat the words of the first four times, finishing the air where the sense does not conclude, in order that the singer may show that he can vary a passage in several ways at his pleasure.

"In fine, I have wished to renounce all the abuses against which, for a long time past, good sense and good taste have cried out in vain.

"I have assumed that the overture ought to suggest to the spectators the character of the action about to be set before them, and also indicate the subject; that the instruments should be used in proportion to the degree of interest and feeling, and that it is necessary above all to avoid too marked an incongruity between air and recitative, so as not to mutilate the sense of the period, or interrupt *mal à propos* the movement and warmth of the scene.

"I believed, further, that the chief part of my task was to seek a beautiful simplicity, and I have avoided a parade of difficulties at the expense of clearness; I have not attached any value to the discovery of novelty, save that which naturally belongs to the situation, or is allied to the expression; and, lastly, there is no rule which I have not believed it my duty to sacrifice with a good grace in favour of effect.

"These are my principles. Happily, the poem lent itself marvellously well to my plan; the celebrated author of 'Alceste,' having conceived a new order of lyric drama, had substituted for flowery descriptions, useless similes, and cold and sententious moralisings, strong passion, interesting situations, the language of the heart, and varied spectacle. Success has justified our ideas, and the universal approbation of an enlightened city has shown me that simplicity and truth are the grand principles of the beautiful, no matter in what form of art."

With no word of this famous document, written, not by Gluck, but for him by the Abbé Coltellini, will the



modern musical conservative quarrel. Rather does he desire that the principles set forth in it may again be applied to Italian opera, which stands very much in need of them. At the same time, good ideas are capable of abuse by being pushed to the point of exaggeration. Gluck stopped at the right place, but the reformer of our own day, working on the same lines, went far beyond, and achieved a lyric drama which in many respects is more artificial and offensive to good taste than the discarded model.

Gluck's calm and academic exposition of principles did not save him from fierce criticism, which he endured with scarcely a good grace. He knew himself to be in the right, and was impatient of those who, contradicting him, were necessarily in the wrong. This temper came out in the letter which dedicated his next opera, "*Paride ed Elena*," to the Duke of Braganza.

"I resolved to publish the music of '*Alceste*' only in hope of finding imitators. I dared to flatter myself that in following the route which I had opened they would be compelled to destroy the abuses which have introduced themselves into and dishonoured Italian opera. I avow with sorrow that I have waited for this in vain. The *demi-savans*—the doctors of taste, a species unhappily too numerous, and always a thousand times more harmful to the fine arts than the ignorant—have arrayed themselves against my method, which, were it established, would deny their pretensions.

"Some have thought themselves entitled to judge '*Alceste*' after informal rehearsals, badly conducted and worse executed; they have measured in a room the effect which the opera would produce in a theatre, with as much sagacity as in a Grecian city men might have estimated, at a few feet distance, the effect of statues intended to be placed upon lofty columns. One of these delicate amateurs, having his soul in his ears, may have found an air too severe, a passage too strongly expressed, or badly led up to, without thinking that, under the circumstances, the passage was sublime in expression and presented the happiest contrast. A pedantic harmonist may have remarked an ingenious negligence, or a fault of feeling, and been moved to denounce both as unpardonable sins against the mysteries of harmony, soon raising a crowd of voices all one in condemning the music as wild, barbarous, and extravagant.

"It is true that the other arts are not more happily situated, and are judged with no more justice and no more intelligence. Your Highness easily divines the reason. The more one seeks perfection and truth, the more precision and exactitude become necessary—of this I desire no better example than my air in '*Orfeo*,' '*Che farò senza Euridice?*' Make the smallest change in it, either in the movement or turn of expression, and the air becomes one for marionettes. In a work of that kind, a note more or less sustained, a strengthened tone, or a negligent bar, an *appoggiatura* out of place, a shake, a roulade, can destroy the effect of an entire scene. Moreover, when it is a question of performing music composed on the principles established by me, the presence of the composer is, so to speak, as essential as the sun to the operations of nature. He is the life and the soul of it; without him confusion and chaos reign, but one must wait to encounter obstacles inseparable from a world of men who, because they have eyes and ears, no matter of what kind, believe they have a right to judge in matters of fine art."

The tone of the foregoing remarks cannot possibly be mistaken. It shows that the iron of criticism had entered into Gluck's soul, and made him very sore. He would have done better, perhaps, had he kept

silence. Under all circumstances the militant artist is a mistake. If his art be true—if false, he cannot be an artist—it will fight for its own hand more effectually than the tongue and pen of controversy.

"*Paride ed Elena*" had but little success with the Viennese, and Gluck allowed five years to pass before again challenging public opinion. He remained all the time in Vienna, one of the Kaiserstadt's most honoured citizens. As to the manner of his life we are, happily, not ignorant, since, in 1772, Dr. Burney visited the Austrian capital, and was admitted to the composer's friendship. Burney, as a matter of course, put his observations of Gluck in print, and they are to be found in "*The present state of Music in Germany, the Netherlands, and United Provinces*," published a year later. The Doctor thus describes his first visit to the illustrious composer:—

"At five o'clock Lord Stormont's coach carried Madame Thun, his lordship, and myself to the house of the Chevalier Gluck, in the Fauxbourg St. Mark. He is very well housed there, has a pretty garden, and a great number of neat and elegantly furnished rooms. He has no children. Madame Gluck and his niece, who lives with him, came to receive us at the door, as well as the veteran composer himself. He is much pitted with the small-pox, and very coarse in figure and look; but was soon got into good humour, and he talked, sang, and played, Madame Thun observed, more than ever she knew him at any one time. . . . With as little voice as possible he contrived to entertain, and even delight, the company in a very high degree; for, with the richness of accompaniment, the energy and vehemence of his manner in the *Allegros*, and his judicious expression in the slow movements, he so well compensated for the want of voice that it was a defect which was soon entirely forgotten. He was so good-humoured as to perform almost his whole opera of '*Alceste*,' many admirable things in a still later opera of his, '*Paride ed Elena*,' and in a French opera from Racine's '*Iphigénie*,' which he has just composed. This last, though he has not yet committed a note of it to paper, was so well digested in his head, and his retention is so wonderful, that he sang it nearly from the beginning to the end with as much readiness as if he had had a fair score before him. His invention is, I believe, unequalled by any other composer who now lives or has ever existed, particularly in dramatic painting and theatrical effects. He studies a poem a long time before he thinks of setting it. He considers well the relation which each part bears to the whole, the general cast of each character, and aspires more at satisfying the mind than flattering the ear. This is not only being a friend to poetry, but a poet himself; and if he had language sufficient of any other kind than that of sound in which to express his ideas, I am certain he would be a great poet; as it is, music in his hands is a most copious, nervous, elegant, and expressive language. It seldom happens that a single air of his operas can be taken out of its niche and sung singly with much effect.\* The whole is a chain of which a detached single link is but of small importance."

Doctor Burney goes on to record words of Gluck which establish and confirm the connection between his operatic reforms and experience of English taste:

"He told me that he owed entirely to England the study of nature in his dramatic compositions. . . . He then studied the English taste; remarked particularly what the audience seemed most to feel; and, finding that plainness and simplicity had the greatest effect upon them, he has, ever since that time, endeavoured

\* The worthy Doctor is a little abroad here.

voured to write for the voice more in the natural tones of the human affections and passions than to flatter the lovers of deep science or difficult execution."

A biographer of Gluck—M. Desnoiresterres—takes care to correct Burney's assertion that at the time of his visit—September, 1772—not a note of "Iphigenia" had been written, pointing out that on August 1 the Bailli du Roulet wrote to Dauvergne, one of the directors of the Paris Opéra, stating that the music had neither to be invented nor committed to paper. Should anyone question the authority of Du Roulet, let it be noted that he wrote the book of the work in question. This person had an important and even determining influence upon the career of Gluck, since it was chiefly through him that the master turned towards Paris as the place where his labours would be crowned. But there seems also to have been another agent in this matter. A M. de Sevelinge, who dined in Gluck's company in 1767, heard him praise the noble simplicity and dramatic intentions of Lulli, and at once undertook to further the master's interests in the French capital. Whatever De Sevelinge may have done, Du Roulet did more. The last-named had made Gluck's acquaintance in Rome, was a devoted amateur of his music, and thought himself fortunate when the chances of the French diplomatic service placed him near the master in Vienna as an attaché of the Embassy. Du Roulet and Gluck together laid out the plan of "Iphigénie en Aulide," and the already mentioned letter of the diplomat to Dauvergne was an attempt to enlist the sympathy of the French director for the new work. Nothing could have been more artful than the contents of the epistle in question. On this point, however, the reader shall judge for himself. Said M. du Roulet:—

"This great man, after having written more than forty Italian operas, and had the greatest success in all the theatres where that language is admitted, is now convinced, by study and profound reflection upon the art, that the Italians have departed from the true way in their theatrical compositions; that the French method is the veritable dramatic musical method, and that, if it is not yet brought to perfection, the fault lies, not in the talent of French musicians, which is truly estimable, but with the poets, who, not understanding the exigencies of musical art, have preferred, in their compositions, dash to sentiment, gallantry to passion, and sweetness and colour of verse to pathos of style and situation. After these observations, M. Gluck is indignant with the rash statements of those of our famous writers who have dared to calumniate the French language, holding that it does not lend itself to grand musical composition. On this matter no one can be a more competent judge than M. Gluck; he is master of both languages, and though he speaks French with difficulty he knows it thoroughly, he has made a special study of it; in short, the *finesse* of the language has been acquired by him, above all prosody, of which he is a most scrupulous observer."

After this appeal to French vanity, Du Roulet made a frank bid for the production of "Iphigénie" in Paris, adding, by way of postscript, "I forgot to say that M. Glouch (*sic*), naturally disinterested, does not ask for his work more than the direction usually pays for a novelty." The bait so skilfully laid took at once, for M. Dauvergne sent the letter to *Le Mercure de France*, where it appeared in all the glory of print. Gluck followed up the "cast" with one of his own, also in the shape of a letter, as cunning as that of his friend. Here is an extract from it:—

"Although I have never been obliged to offer my services to any theatre, I cannot be angry with the

author of the letter to one of the directors, proposing my 'Iphigénie' for your Académie de Musique. I confess that I should produce it with pleasure in Paris, because by its effect and with the aid of the famous M. Rousseau, of Geneva, whom I propose to consult, we should together, perhaps, in seeking noble, expressive, and natural melody, with declamation exact according to the prosody of each language and the character of each people, be able to determine the means which I contemplate to produce a music proper to all nations, and to abolish the ridiculous distinction of national music."

Meanwhile the first act of "Iphigénie" had been sent to M. Dauvergne, who returned it, saying: "If the Chevalier Gluck will engage to write six similar works for the Académie de Musique, good, otherwise this one cannot be produced: such an opera is made to kill all the old lyric dramas of France." The remark was more by way of compliment than satisfaction; and the negotiations so dragged along that the master, losing patience, wrote to beg the influence of his old pupil, Marie Antoinette, then the wife of the Dauphin. Her reply was prompt: "You have only to come." Gluck obeyed, reaching Paris in the autumn of 1773, and at once enjoyed Marie Antoinette's patronage and friendship. Thus did a great era in the life of the composer close and another open.

Gluck entered upon a difficult task in Paris, notwithstanding the powerful Court influence secured beforehand. His sympathies naturally drew him towards the supporters of classic French opera, but these were rather alarmed at the apparition of a man who brought them something new. As to the partisans of Italian opera, they were in arms ready to resist the German heresiarch to the bitter end. Gluck went to work prudently, seeking, in the first instance, to conciliate Rousseau, to whom he was introduced by the printer Corancez as a special favour. The philosopher, at that time, was hard of approach, and affected somewhat the manner of a misanthrope. Nevertheless, he took kindly to Gluck, and even engaged to look through "Alceste" for the purpose of giving an opinion upon it. The complaisance of the musician was scarcely equal to that of the man whose friendship he desired. For some reason or other Gluck took away the copy in a fashion which can only be characterised as rude. "I had begun this labour," wrote Rousseau to Dr. Burney, "when he recalled his opera, without asking for my remarks." It is not to be wondered at that, soon after, all intercourse between the two came to an end.

"Iphigénie" was soon put in rehearsal at the Opéra, and Gluck then discovered the immensity of the labour he had undertaken. Principals, orchestra, and chorus were alike bad, and the whole establishment lay under the influence of traditions utterly at variance with even the elements of dramatic propriety. Were we to give details upon this head, we should run a serious risk of exciting the reader's incredulity and losing his confidence. Suffice it that Gluck struggled bravely against incompetence on the one hand, and absurd regulations on the other, till, at last, the new opera was announced for April 13. But it was not played till April 19. A prominent artist had fallen ill, and Gluck would not proceed without him, thereby astonishing the directors and the public to the last degree. Such a thing was never known when the Court had promised to attend. What though the opera suffered by employing a substitute! Better that than disappoint royalty. Gluck had a different opinion—better disappoint royalty than damage his opera, and he stuck to it with inflexible resolution. So the Court

carriages were countermanded at Versailles, and an impatient public had perforce to wait till the sick artist recovered, which he did by the date last named. The Opéra was crowded on the night of representation with all the rank and fashion of Paris, Marie Antoinette at their head, but the success of the work was little more than one of *estime*. A unanimous vote encored the overture; for the rest the public remained cold and calm, but not hostile. They were simply puzzled by a work foreign to their ideas and experience. Happily for Gluck, he had a splendid *chef de clique* in Madame la Dauphine, who beat her hands together at every opportunity, compelling Court and fashion to do the same. So there was plenty of formal applause, and the Princess went back to Versailles with her dull husband in a state of high delight. What she really thought of the whole matter appears in a letter written, some days later, to her sister in Vienna:—

"At last, my dear Christine, a great triumph. On the 19th took place the first performance of Gluck's 'Iphigénie.' I was transported with it; one can talk of nothing else; there reigns in all heads an excitement about this event as extraordinary as you can possibly imagine. It is incredible. People are divided and attack each other as though the matter were one of religion. At Court, although I publicly pronounced in favour of this work of genius, there are parties and discussions of singular vivacity. It is, I believe, worse in the city. I saw M. Gluck before the representation, and he himself expounded the nature of his ideas, which are intended to determine what he calls the true character of theatrical music, and restore to it naturalness. To judge by the effect upon myself, he has succeeded beyond his desires. M. le Dauphin came out of his calm, and found much to applaud; but, as I expected, if there were at the representation pieces which carried one away, the public in general hesitated. They do not know what to make of this new system after being used to one so different. To-day everybody desires to hear the piece, which is a good sign, and Gluck seems quite satisfied. I am sure you will be as happy as I am about this event."

To what further extent the unfortunate daughter of Marie Theresa championed her old music-master must be told at another time.

(To be continued.)

#### MY PUPIL.

SHE was about fifteen years old, the time when an English girl is at her worst in every respect. Formless, mannerless, apparently brainless and talentless, the only feeling she could excite was that of commiseration. I will call her Miss Smith, partly because that is not her real name and partly because, as the American humorist observes, it is a name full of poetry and wild unearthly music. (Her own music was wild and unearthly enough, goodness knows, especially when she attempted to play Schumann's Slumber Song with the right hand in E natural and the left in E flat and made the quavers and semi-quavers all the same length.) She had just joined the school and I at first believed her to be suffering an agony of shyness which prevented her answering the simplest question rationally and gave her that vacuous expression of countenance with which I am now, alas! only too painfully familiar. But it was worse than shyness—it was that utter shrivelling up of the intellect which afflicts young persons, especially of the female sex, the moment you try to make them clearly realise what they have previously known vaguely.

Worthy Mrs. — having given me elaborate and minute information as to my pupil's family history (which did not interest me in the least), there crept into the room, staggering under the load of a shabby and full-to-bursting portfolio, this awkward and unpromising specimen of girlhood in which I had some trouble in recognising an animated figure of which I had caught a glimpse through the playroom window as I entered the house, the figure of one seated on a table and elaborately "showing off" to the admiring circle of her new companions. Hastening to relieve her of the overgrown portfolio, I examined its contents. First (I probably began at the wrong end) came copies of Beethoven's Moonlight and Funeral March Sonatas, then a cheap edition of Mendelssohn's "Songs without Words," Chopin's Valse in A flat, and Schumann's Slumber Song. The rest was a mass of the feeblest drawing-room music. "Reminiscences of," "Fantasias on," "Transcriptions brillantes de" (this title, for some occult reason, is never Anglicised), and other distortions of threadbare melodies by men who could neither compose nor write for the instrument. Recommending my pupil to burn all this trash, I took the reduced repertory and endeavoured to gauge her abilities thereby. I have already mentioned her idea of the Schumann piece; the opening passages of the Chopin Valse were performed in such a manner as to make me enquire why she didn't use her pocket-handkerchief if she *must* dust the keys before playing. Needless to say that this question was received with the same apathy as all my other remarks. I had been assured that my pupil was exceedingly musical, but I should not have made this discovery myself, for she seemed to neither know nor care whether she played right or wrong, in time or out of time. The third and fourth fingers were so weak as to be practically useless, she had neither tone nor touch, moved no joint but the elbow, and used the pedal like the "swell" of an organ. After hearing her play several things in a smeary way and vainly correcting some of the worst faults, I pursued my investigations as to her technique. My enquiry for studies was received with languid surprise and at last a book of short characteristic pieces after the style of Heller was produced. The cover and several of the first pages were missing, and on asking my interesting pupil the title and composer's name of the book, I found that she had never thought of ascertaining. I remarked that it must give quite a romantic interest to one's studies not to know what one is learning.

"But have you no technical studies or finger exercises? Cramer? Czerny?"

"I think my sister has Czerny's studies." (All her replies were given in a timid whisper.)

"Do you ever play your scales?"

"Yes" (doubtfully), "sometimes."

"Try one now. Say, D major."

A bewildered pause of a few minutes. Then, after cautiously feeling the keys, which I assured her she would not find too hot, she climbed up and down the required scale, leaving out all the C sharps, and getting fearfully entangled in the fingering.

"That is quite an elegant scale. You use different fingers every time. I couldn't do that myself if I tried ever so."

"I haven't practised the flats—only the sharps."

"I see—that accounts for it. But I always prefer the scale of D to be played with two sharps. How many flats do you think there are in it?" (After a mighty pause)—"Five—no, three."

"Oh! And which are they?"

(Another long pause)—"F sharp, G sharp, and A sharp."

I felt as if mind was giving way; but summoning all my patience I explained, as clearly as I could, this complicated matter. I might as well have spoken in Greek or Chinese.

"Now play me the scale of D minor."

She instantly began the scale of B minor. Fresh explanation as to the difference between tonic minor and relative minor. More hopeless than ever. Having given her a book of scales and finger exercises I took an easy piece, and tried to make her read it at sight. This was a woful business; every note had to be sought out separately, and although she knew pretty well that one note, for instance, was C, she had not the faintest notion in what part of the piano that particular C resided. The way in which she gave the notes any duration she chose (of course, ignoring rests entirely) obliged me to enquire further into her technical knowledge. I then learnt for the first time (and promised to communicate the information to *THE MUSICAL TIMES*) that notes are called crotchets, quavers, minims, semiquavers, and semibreves, *major* and *minor*, that semiquavers are the longest, and either quavers or crotchets (she was uncertain which) the shortest. But it appeared upon enquiry that a semibreve was equal to two semiquavers, and a crotchet equal to three minims, so this seemed hardly right. She did not know what a dot after a note meant, but thought it either made it longer or shorter. Did not know the meaning of 8-va and a dotted line, of a slur or a tie, or any of the signs for grace-notes. Had always omitted all shakes and appoggiaturas, being incapable of making them. I felt inclined to tell her that if she made the acquirement of ignorance the business of her life she could never graduate with higher honours than at the present moment; but I was too exhausted for irony. The lesson came to an end, and I went and took a Turkish bath.

Weeks and months passed on, and the leaden dullness of my pupil was unchanged. By sheer force I got her to play a few simple pieces correctly, but I felt inclined to beg her not to practise at all, for it only implanted firmly in her the very faults I was striving to eradicate. In vain I played to her, told her interesting anecdotes, used flattery, scolding, praise, irony, and ridicule; I might as well have tried to interest the Wellington monument. Her eyes gave no sign of intelligence, not a muscle of her face moved; she remained as impassive as a bishop's butler. At the end of a year I looked back, and the review was most disheartening, as far as progress was concerned. Then came the Midsummer holidays again, and Miss Smith did not return to school till late in the autumn. Those three months had worked a marvellous change; I hardly knew my pupil again. Certainly she had gone from what are known as short things into long dresses, but that was not all. With her sudden stride towards womanhood she had made a wonderful progress in manner and bearing. She no longer crept into the room, but entered with a bow and a smile, and seemed no more afraid of the sound of her own voice. Still greater marvel—she began to develop a mind, and no longer made idiotic mistakes in her playing. She could sometimes remember that if there was an accidental it would apply to repetitions of the same note in the same bar. Though her fingers were still and have ever remained weak for lack of proper and systematic exercise-practice, they began now to lose their stiffness, at the same time that the hands assumed a more shapely appearance. Mind and body alike began to improve with strange rapidity, and at the end of the next twelvemonths Miss Smith, without possessing real talent for music, had become a fairly respectable player. The compliments I re-

ceived on her account never gratified my vanity, for, if her progress was due to my exertions, how was it that the first year was completely barren of results? Of course, the next thing that happened was that she left school—just when she was beginning really to play. Two years afterwards I met her in society. She was just married, and a nicer, brighter young woman I never knew. She confessed to me, however, that she had never touched a piano since the day she left school. Do you recognise the original of this portrait, my brother professional? Her name is not Miss Smith, it is Legion. She is, in fact, the typical school girl whom we all teach in hundreds, and when I think of the enormous amount of time, trouble, labour, and worry thus absolutely wasted everywhere and everywhen I can only sigh and wish that I had been born a scavenger, or some such really useful artist, instead of a teacher of school girls. The scavenger and the chimneysweep, humble though their callings, earn the gratitude of the world by removing from it what is objectionable, while we musicians, who begin our career with lofty aims and aspirations, only inflict on the world what it would much rather be without—our compositions and our pupils. F. C.

ALTHOUGH we hold the faith that genius will eventually make its way, there can be little doubt that many instances have occurred in which either a lucky chance or a sympathetic helping hand has very materially hastened this result. Of the first of these aids to popular recognition the following paragraph furnishes an instance: "About thirty years ago a poor little musical composer, very modest, and almost unknown, tried to sell the partition of an opera which had just lately been produced in Paris to some publisher, but nobody wanted it. Perhaps one of the music houses would have accepted the partition had it not been for the illustrious Berlioz, who advised him not to touch it at the price demanded—that is to say, a sum equal to 600 dollars. When the publisher had declined the music the young composer carried his manuscript to another house, but it was refused, simply because the first had done so. Strolling along the boulevard, the disappointed artist met a young gentleman named Choudens, a clerk in the Department of State. To him he related his troubles, whereupon Choudens said, 'Ma foi, but it is lucky we met. I am going to marry in a few days the daughter of a man who engraves music, and when we are married we shall start a music warehouse. I cannot afford to pay you 3,000 francs for your work, but I will give you 1,500 for it, if you will trust me for the year.' The composer accepted these terms and the work was printed. The name of the opera is 'Faust,' and that of the composer, Charles Gounod." This, if true, may indeed be termed the "lucky chance" which at once brightened the prospects of one who, entirely unknown, sought only the world's attention to achieve a fame which has gained in strength to the present day. But it must not be forgotten that there was also a "helping hand," and that this came not from France, but from England. In the columns of the *Athenaeum* Mr. H. F. Chorley, then musical critic of the journal, not only drew public attention to the exceptional powers of M. Gounod, but from his own knowledge spoke in such glowing terms of his "Faust" that a widely-spread desire to hear the work was aroused, and it was mainly through his writings that the opera was produced in this country. This deserves to be recorded; and we are glad that the quotation of the above paragraph gives us the opportunity of mentioning one of the many instances of Mr. Chorley's intelligent and thoroughly impartial criticism.



THE magnificent new organ recently erected in the Public Hall at Worcester, the expense of which has been defrayed chiefly by subscription, leads us to direct the attention of all music-lovers to the instrument at Canterbury Cathedral, which dates back to 1661, was rebuilt in 1753, and again in 1784; seven pedal pipes were added by James Longhurst in 1825, and the organ was finally rebuilt by Hill in 1841, who, however, left the swell organ at tenor C, and the pedal organ with only *one octave*. Being, of course, wholly unfit for the performance of much of the music which the improved services of the Cathedral demand, a movement for the purchase of a new instrument, originating with Dr. Longhurst, the Organist of the Cathedral, was commenced as far back as the year 1875, and subscriptions began to be collected for the purpose. After reaching the sum of £434 5s. 6d., however, the matter seemed to be at a standstill, when the enthronement of a new Archbishop—an opportunity, happily, of rare occurrence—resuscitated the idea, which was taken up principally by the Laity, including the two county members, and other influential gentlemen, notably the Mayor and several members of the Corporation of Canterbury. It has been determined that, the necessary funds being secured, a new organ by the eminent builders, Henry Willis and Son, shall be built for the Cathedral, at an estimated cost of £3,150, exclusive of case; but unfortunately, in spite of the most unwearied exertions, only £1,204 have been promised. The Secretary of the College of Organists, Mr. E. H. Turpin, says of the instrument now in the Cathedral, "It is the worst organ of any of our Cathedral organs, its defects being only veiled by the great skill of the organist"; the Dean, in a letter dated March 13, speaks of it as "not merely small, but of such a kind as to render it impossible to introduce into the Cathedral service some of the finest sacred music"; and, on comparing it with the organs in other Cathedrals, it is found to be far smaller than the smallest; while, as compared with Ripon, Hereford, Lichfield, Winchester, Worcester, Durham, Chester, St. Paul's, Salisbury, and York, it is in each case less by one half, or more. It is difficult to believe that so noble a religious structure as Canterbury Cathedral shall be allowed any longer to possess an instrument totally inadequate to its requirements; and we earnestly hope, therefore, that the appeal of those deeply interested in the cause will be heartily and liberally responded to.

UNDER the heading, "A Piano and Organ Market in the Fiji Islands," we read in an American paper the following, communicated by the United States Consul, A. Van Camp, of Levuka, to the State Department: "Pianos and organs have long been the resources of our resident families as means of evening entertainment. Few makers of any note, whether English, French, German, or American, are not represented by their workmanship here. Unfortunately for the possessors of much of it, and perhaps equally unfortunate for the supplies, it has not withstood for any time the shrinking, warping effects of climate. Disabled, broken-down pianos and harmoniums are truly legion in these islands. The maker who will send us instruments capable of defying our climate may command the market, which is an ever expanding one." Now the American journals are teeming with advertisements of pianofortes and organs, each maker declaring that his instruments are vastly superior to any others, either in the States or elsewhere; one tells us that he will give a premium of a thousand dollars to any person who will produce a piano strung either with strings or wires which will prove, on trial, equal to the "Electro Gold String Piano"; another—

manufacturer of the "Sterling Organ"—that his "popular American instruments" are "specially designed to resist all changes of climate"; and we need scarcely enlarge upon the merits of the world-renowned instruments made in other countries. How then is it that the Fiji Islands are left with "disabled, broken-down pianos and harmoniums"? Presuming that the United States Consul has not slightly overdrawn the picture, we can only imagine that the principal manufacturers are unaware of the state of music in this locality; if so, let them read the following extract from the same letter: "Singing and playing enter into the education of all the white and many of the half-caste of the youth of Fiji; and there are here skilful teachers and instrumentalists of high merit." Who, then, can deny that there is really a "Piano and Organ Market in the Fiji Islands"?

THAT part of the year popularly known by the name of the "silly season" is, undoubtedly, the time for continuing our specimens of "silly criticisms," and as, thanks to our correspondents, our stock is always well supplied, we at once proceed to give a few choice extracts. Our first is from the notice of a miscellaneous Concert, which it says "opened with a brilliant rendering, as an overture, of the instrumental performance, 'Caliph of Bagdad.'" In a Cantata which followed, a solo is said to have been "most artistically and appropriately accompanied with the distant and eventually *crescendo* beating of the drums, at the excellent manipulation of Mr. —"; a funny song "brought down the feet of the laughter-waving audience"; a cornet solo, "Barber of Seville," was well played and "piano-fortely accompanied" by the performer's daughter; and a four-part chorus was "most appositely rendered." Another critique, on a performance of Mendelssohn's "Elijah," tells us that "the chorus in 'Yet doth the Lord' acquitted themselves of the rather trying task with a skill that elicited a just succession with the music and the meaning, and perpetuated the moving sentiment of the oratorio with keenly sensible perception"; the solo "O Man of God" was sung "with an accentuated expression and purity of tone that made it almost uniquely enjoyable"; and the singer of the air "Hear ye Israel" gave to it "a sterling energy that well rang out the great behest which the music was designed to mark." In the following chorus, "Be not afraid," there was "a declension of the accentuation that was needed from the former, yet with a fuller volume, that typified well the motive idea." No doubt all this fine writing means something; but, as drowning men are said to catch at a straw, would it not be better for critics of this kind to cling to the bare facts, in order to save themselves from being overwhelmed in such a sea of words?

TRUSTWORTHY reports from Worcester state that the prospects of the forthcoming Festival of the Three Choirs are exceptionally good. The tickets are selling well, those for the "Redemption" best of all; the number as yet disposed of for Gounod's work far exceeding the issue for the "Messiah." This, of course, implies no comparison between the "Sacred Trilogy" and the "Sacred Oratorio," nor should it be taken as indicating deliberate public preference. The "Messiah" is known by heart, but the "Redemption" is to some an absolute, and to the best-informed a comparative novelty. What the matter to which we now draw attention does show is this—that the "Redemption" has excited the deep and wide-spread interest which foreruns abiding popularity, and that its hold on the public strengthens

with lapse of time. These points have been sufficiently tested since the Birmingham Festival of 1882. At every great Festival—that of Leeds excepted—held during the last two years, Gounod's religious masterpiece has been performed; in some cases, as at Gloucester twelve months ago, carrying off the honours of the occasion. From such evidence there can only be one conclusion even in the minds of those who may object that two years are not a sufficient period of trial. All circumstances go to show that the "Redemption" has taken its place with the "Messiah" and "Elijah" as a work the public expect to hear whenever Festival performances are given. In that position it will certainly embarrass Festival managers, who can hardly be expected to accept a stereotyped programme for three mornings. One of the three "indispensables" will have to retire, and the chances are that we shall presently see the "Messiah" and the "Redemption" amicably taking turn and turn before the public, presenting a noble contrast and showing how high and pure art can reach its goal by various ways.

#### THE BAYREUTH FESTIVAL.

THE "Parsifal Festival," as we may term it, closed on Friday, the 8th ult., after a series of ten brilliant performances on alternate days, commencing on July 21. The caste was in most respects the same as at the first performances given in 1882, under Wagner's own direction; the rôle of *Kundry* alternating between Frau Materna, of Vienna, and Fräulein Malthen, of Dresden (with both of whom the London public is now acquainted); that of *Parsifal* being taken by Herr Gudehus and Winkelmann, the former of whom, as also Herr Reichmann, was lately playing in London; the part of *Gurnemanz* alternated between Herr Scaria and Siehr; and that of *Amfortas* was taken by Herr Reichmann, except on the last occasion, when he, almost at the final moment, broke his engagement, and went off to fulfil one elsewhere. We mention this in order to give due acknowledgment to Herr Fuchs, who at the last supplied Reichmann's place, and played the part of the sick king *without rehearsal*, although he had only *once*, the previous year, taken that rôle. Too high praise therefore cannot be given for the admirable manner in which he rendered the difficult character of *Amfortas*, for, though to our thinking less effective as regards personal appearance, he was infinitely more so as regards voice. We have to regret the absence of Herr Hill, who in 1882 sustained the part of *Klingsor*; his place was this year taken by Herr Plank.

It is perhaps scarcely necessary to recall here the whole story of "Parsifal," which is now, we hope, becoming sufficiently familiar to all those who care for Wagner's works, but it may be well perhaps just to repeat the main points. They tell us how the knights of the Holy Grail on Monsalvat are waiting sadly and anxiously for the restitution of the sacred spear (supposed to be that which pierced the Saviour's side), which has been wrested from their king, *Amfortas*, by *Klingsor*, a magician; how in doing this *Amfortas* received a wound, from which he can never be healed until the spear is restored to its rightful owners; how none but a being perfectly pure and innocent will be able to recover it; how at length *Parsifal* appears, and how, after many and great temptations, out of which he emerges pure and unsullied, he obtains the spear which *Klingsor* aimed at him with intent to kill him; and how he then returns to the holy mountain of the Grail, and, curing *Amfortas* by touching his side with the spear, then takes his place as king and head, and thenceforth administers the sacrament, which it had previously been *Amfortas's* office to fulfil.

It will be seen at once that this is, in part at least, a religious representation, which can only be placed by the side of the Miracle Plays of old times and the Ammergau Passion Play. Let none, then, confuse it in their minds with the word "Opera." People talk indiscriminately of the "Wagner Operas," but however they may classify "Lohengrin" and "Tannhäuser," &c., let it be remem-

bered that in "Parsifal" we are on other ground; and we cannot forbear to repeat here the words we took for a motto in a previous sketch of "Parsifal"—"*Lasciate ogni pregiudizio, voi ch' entrate qui.*"\* Thus, then, the character of *Parsifal* is intended, allegorically, to represent that of Christ, and in the last Act, where he is divested of his armour and appears in a flowing white robe, with flaxen hair and beard, we behold a living image of the Saviour as He is familiar to us in many of the most celebrated pictures. In the same scene *Kundry* represents the repentant Magdalen, and kneeling at *Parsifal's* feet she washes and anoints them and wipes them with her hair. *Parsifal* anoints her head, and blessing her, redeems her from her sin. In the first Act, in like manner, we have a representation of the Holy Supper, which is administered by *Amfortas* to the Knights of the Grail. The second Act is entirely secular in character, and portrays the temptations to which *Parsifal* is subjected when his steps have by chance led him to the domain of *Klingsor*—allegorically, the paths of sin. Here he is first allured by a troop of smiling and dancing maidens, arrayed as flowers, and while he is about to join in their games a voice arrests his attention, calling on his name. *Kundry*, who has been commanded by *Klingsor* to tempt *Parsifal* to linger with her in the magic garden, forgetful of all better purpose and higher aim, appears in the form and array of a beautiful woman; and after arousing his deepest emotion by telling him of his mother's death, she endeavours to awaken in his now susceptible heart the first feeling of love; but as she imprints a kiss on his lips he starts up with an expression of agony, and calls loudly upon *Amfortas*, of whose sufferings he had been a silent witness when, in the first Act, *Amfortas* had to administer the sacrament. Recollection is borne down upon *Parsifal*, and he feels in his own body the suffering of *Amfortas's* wound—again a Biblical idea. He spurns *Kundry* from him, and when she finds that earthly love can have no influence upon him she repents of her own evil ways and implores for salvation and through him. This he promises her if she will show him the way to *Amfortas*, but in a frenzy of disappointed rage and despair she calls upon *Klingsor* to bar *Parsifal's* way; the spear is hurled at him, as already described, but instead of harming him it hovers miraculously over his head. *Parsifal* seizes it, and, making the sign of the cross, *Klingsor's* power is at an end, and he and his castle sink into the earth.

Reverting once more to Act I., we would especially single out as one of the most striking portions of the whole work the scene where *Parsifal* is conducted by *Gurnemanz* into the sacred hall of the Grail. We have seen them just previously in the green woods near the Grail mountain, and we now follow their windings up the steep and rocky path, where the scenery moves gradually before us to the grand and solemn, while strangely yearning and never-resting, music to which Wagner has wedded it. We pass great caverns and hollow rocky depths, into which, with a gradually diminishing light, the eye can hardly penetrate, until at length the music assumes a more restful character; the sound of deep-toned bells is borne upon our ears, and in the dimness we are conscious of a vast hall or temple, while solemn strains, as of a march, mingle with the bells; and returning daylight, and an ever-increasing volume of sound in the orchestra, work up to a climax, just as *Gurnemanz* and *Parsifal* enter the temple by a side door, and the Knights of the Grail, attired as Knights Templars (only with a white dove instead of a red cross on their cloaks), march in, and forming into procession take their place at a table on either side of the altar.

Another remarkable point is in the last Act, where again the Knights enter the temple in the same manner, but divided into two sections, the one bearing the pall-covered coffin containing the remains of the dead king *Titurel*, the other carrying the litter on which his son, *Amfortas*, lies; and as the two processions enter from opposite sides they chant in turn, the one section chanting an inquiry and the other a reply, in imitation of the Greek chorus of old; this is most effective and impressive.

Most notable, too, are the introductions to each of the three Acts. In the first we have the motives of the Grail,

\* "*Lasciate ogni speranza, voi ch' entrate qui.*"—Dante.

the "Pure or Guileless Fool," &c., &c., and the grand music of the temple introduced to us; in the second, a wild and restless music indicative of *Klingsor's* stormy reign; and in the last Act, a kind of *resumé* of previous motives, together with the unsatisfied and ever-striving motive that portrays *Parsifal's* wanderings before he succeeds in finding again the holy place. To speak in one general term of the whole music, we must say the impression left on the mind after many hearings is one of an intense, unsatisfied longing, as of one who is ever seeking after, yet never quite attaining, the ideal of his highest aims and desires. It is a *haunting* music, and for days and days after the performances are over the different portions keep coursing through one's brain, and, waking or sleeping, the "*Parsifal Festspiel*" seems to have taken complete possession of our being. Nor is there wanting a feeling of rest and peace, in contradistinction to the unrest described above. In the Grail motive, the motive of the "*Reiner Thor*," and the now celebrated "*Good Friday music*," strains at once hopeful and consoling, inspiring and holy, seem to calm the fever of life's unrest and to bid all tumult cease.

To compare "*Parsifal*" with Wagner's other works is, to our thinking, a mistake. It stands alone, both in its character of a sacred work and in its entire conception and carrying out. The effect on one's whole mind and soul is such as no other work has yet made upon us, and, as one of Wagner's deep admirers and interpreters has lately written—

Thou only so hast dealt with me that I  
Can be no more as if thou hadst not been.

One earnest protest must be entered here against the idea of bringing "*Parsifal*" away from the home of its birth. There are enterprising managers now offering enormous sums for the sole right of producing it elsewhere—this one in America, that one in Germany. But we believe we speak the wishes of all those who truly admire and appreciate the great Tone-poet when we say we earnestly hope that the "*Weihfestspiel-Parsifal*" may be consecrated to Bayreuth alone. We also trust that Wagner's wishes will continue to be faithfully carried out in respect to many minor details, where, it is to be deeply regretted, there are already signs that the master-spirit is no longer present. Surely in the very place where he gave this imperishable work to the world, in the very place where he himself is laid to rest, men will be conscientious enough still to carry out his last wishes, and not, even in matters of applause and demonstrations, and such like things, to pander to a vitiated taste and fashion!

An interesting reception took place at "*Wahnfried*" (Wagner's house), on the evening before the final performance of "*Parsifal*," when the guests were received by the daughters of the house, in the absence of Madame Wagner, who naturally could not go through such a trying ordeal. Once again, in the master's house, his own incomparable strains re-echoed through the large hall and rooms around, not a hundred yards from the leafy alcove where his earthly remains rest. One may take pleasure in thinking that something of his spirit descended upon the singers present, for never was Frau Materna heard to display her powers more magnificently than in the farewell song of *Brünnhilde* (the closing scene of "*Götterdämmerung*"), in which she was splendidly accompanied by Herr Joseph Rubinstein.

Wagner, the younger master, is gone; but there was still present one who bears his eighty years lightly, and o'er whom the events of a long, stirring, and celebrated life have shed a halo of veneration: Franz Liszt, though visibly aged since the last time we saw him, has still the mental vigour and faculties of many a man ten and twenty years his junior, and with memory unimpaired and intellect and affections undiminished, he moves about among us all, distributing here a kindly word, there a smile and mark of recognition, and here a friendly joke. He feels much interest in the forthcoming English edition of his "*St. Elizabeth*," the proofs of which he was at that moment correcting. It is wonderful to see him, at his advanced age, attending all the performances of "*Parsifal*," a reception here and there at *Wahnfried*, receiving callers by the dozen, and then, the very day after the Bayreuth performances are over, setting forth on a long hot journey to his Weimar home, and prepared to start thence again, a

short couple of weeks later, for the performances of the "*Ring des Nibelungen*" in Munich!

However much the outer world may look with interest and with curiosity upon *Liszt the genius*, those only who have been privileged to come within his *personal* influence and friendship can know the whole charm of *Liszt the man*. May he be spared as long as life has aught of joy and interest to offer him, and may he still be present—a crown of glory—at the next performances of the "*Weihfestspiel*!"

CONSTANCE BACHE.

## MUSIC IN GLASGOW.

(FROM OUR OWN CORRESPONDENT.)

THE Glasgow Choral Union Committee is engaged in completing arrangements for the eleventh season of Choral and Orchestral Concerts, to take place during the period from December 8, 1884, to February 14, 1885, and particulars are expected to be announced very shortly. From what I have heard, there is every reason to conclude that the high position these Concerts have hitherto held will be fully maintained during the forthcoming season. Mr. Manns will, of course, again be the Conductor, and the orchestra will be utilised in Edinburgh, Dundee, and other principal towns in Scotland as formerly.

The Glasgow Select Choir, under the careful and experienced baton of Mr. James Allan, has long enjoyed the confidence of the musical public, not only of Scotland, but in many places in England, as an exponent of high-class vocal compositions. This season, I learn, the Choir's engagements are quite as numerous as formerly, and Concerts are arranged for in Glasgow and numerous other towns in Scotland, as also in Sheffield, Nottingham, and various other English centres, including the great metropolis itself, where, through the enterprise and foresight of Mr. Ambrose Austin, the Choir will appear in St. James's Hall in November and January for the fifth and second times respectively on the days sacred to the memory of St. Andrew and Robert Burns. The reputation of the Choir, I would like to explain, however, is not at all limited to the interpretation of Scottish music, as might not unnaturally be inferred by this latter reference to Scottish national celebrations. On the contrary, the Choir has shown itself a very worthy exponent of the best English part-music, past and present; and in their programmes for next season such compositions as Eaton Fanning's "*Miller's Daughter*" (likely to be a feature of the season), Champneys's "*Rustic Coquette*," Silas's "*Softly fall the shades of evening*," and Macfarren's "*Break, break*" will find a place. These, with numerous others of a similar character, will doubtless be produced by the Choir with the utmost success, affording, as may be said, an acknowledged model for interpretation by amateur Societies far and near. The Choir has, moreover, given exceptionally fine renderings of Dr. Stainer's "*Daughter of Jairus*" and of Henry Smart's "*Jacob*," and this season it is intended to produce F. Cowen's "*Rose Maiden*," Mendelssohn's "*Lauda Sion*," and, probably, Zingarelli's "*Laudate*." The same earnest and conscientious attention to expression being given in the case of these larger works that is bestowed in regard to what curiously so commonly receives the greater amount of choral study—the smaller vocal pieces. The Glasgow Select Choir is especially rich in the male voice element—tenors and basses—and the fact has suggested the giving a little more prominence in their programmes than hitherto to part-music for men's voices. It is intended to include such highly esteemed, though hardly in our day sufficiently practised, male voice part-songs as, for example, "*The Sabbath Call*" and "*The Chapel*" from the "*Orpheus*" collection.

The Musical Union, located on the South side of the Clyde, and numbering upwards of a hundred male and female voices, announces its scheme for next season. The Society will devote itself chiefly to the interpretation of glees, part-songs, and anthems, especially those that are effective with a large body of singers. It is announced that several specially written compositions and arrangements will be produced. Mr. William Moodie, a musician of ability, is again the Conductor of the Society.

Another transpontine musical Society, the Glasgow South-side Choral Association, which is under the energetic

care of Mr. James McKean, has announced its intention to bring forward Handel's "Samson," and practice has accordingly commenced with that view.

The City Hall Saturday Evening Concerts, carried on under the management of the Glasgow Abstiners' Union, will be resumed for the season on the 13th inst. This is the thirty-first year of these entertainments. Of their kind, chiefly consisting of ballads, they are always among the best. The engagements include such distinguished vocalists as Madame Patey and Miss Anna Williams, while among instrumental performers are Miss Bertha Brousil and Signor Tito Mattei, the Glasgow Select Choir also appearing during the Season. A duplicate series of the Concerts will begin, as before, later on, in St. Andrew's Hall, under the same management, though the success of these is hardly yet established.

#### A NEW SYSTEM OF ORGAN BUILDING.

WHILE much thought and skill have of late years been devoted to improvements in the construction of organs, no great change has taken place in their general arrangements, which still remain in their main features the German instrument of two hundred years ago; that is to say, they consist of a certain number of manual organs, with one pedal organ for bass, together with various mechanical aids. This one-pedal organ, originally intended as a bass for the great organ only (as shown by the music of the period), is not sufficiently sympathetic when used in the modern fashion as a bass to several manual organs of varied character.

It occurred to Mr. Thomas Casson, of Denbigh, an amateur of considerable mechanical skill, that the solution of this difficulty was to provide a separate pedal organ for each manual organ, and, with the advice of Mr. W. T. Best, this method has just been successfully applied by him to the organ at St. Mary's Church in that town.

The organ, which was opened by Mr. Best on July 29, now contains the following stops:—

##### GREAT ORGAN.

1	Open Diapason	...	8 ft.
2	Stopped Diapason	...	8 "
3	Dulciana	...	8 "
4	Principal	...	4 "
5	Wald Flute	...	4 "
6	Twelfth	...	2½ "
7	Fifteenth	...	2 "
8	Mixture	...	III. ranks

Coupler, Swell to Great.

Three Composition Pedals govern the whole of the above Stops and Couplers.

##### SWELL ORGAN.

12	Bourdon	...	16 ft.
13	Open Diapason	...	8 "
14	Stopped Diapason	...	8 "
15	Dulcet	...	4 "
16	Doublette	...	II. ranks
17	Trumpet	...	8 ft.

Two Composition Pedals govern all the Stops and Couplers from 12 to the "Swell to Pedal."

##### ECHO ORGAN.

20	Voix Céleste	...	8 ft.
21	Salicional	...	8 "
22	Flauto traverso	...	8 "
23	Suabe Flute	...	4 "
24	Oboe	...	8 "

Tremulant.

##### GREAT PEDAL ORGAN.

9	Acoustic	...	32 ft. resultant
10	Open Diapason	...	16 ft.
11	Bourdon	...	16 "

Coupler, Great to Pedal.

##### SWELL PEDAL ORGAN.

18	Bourdon	...	16 ft.
19	Trombone	...	16 "

Coupler, Swell to Pedal.

##### ECHO PEDAL ORGAN.

25	Bourdon	...	16 ft.
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In order to follow out logically the theory mentioned above, since it was found impracticable to have more than one pedal clavier, each pedal organ (or pedalier) is attachable to the one clavier by means of a "help," consisting of a pneumatic stud under its respective manual. The help attaches its own pedalier and detaches the remaining ones. In each case the pedal couplers belong to their respective pedaliers, and if drawn they are simultaneously attached and detached. Each pedalier is under the control of the combination movements which govern the stops of its respective manual organs. It thus follows that the worry of constantly changing the pedal stops and couplers with every variation of manual power is entirely abolished. The pedal stops and couplers, however numerous, are under perfect and absolute control. The separate pedal organs afford means for providing exactly appropriate

basses—e.g., the Bourdon and Trombone of the swell pedalier are in the swell box. The system allows of, but does not necessarily involve, recourse to a considerable amount of "borrowing," as practised by Walcker, Schultze, and other eminent foreign builders, though in a much more legitimate way—e.g., the trombone has but 12 pipes, the remainder being borrowed from the 17 lowest notes of the trumpet. This saves a great deal in room and cost. The "swell to great" coupler unites the respective pedal organs, as well as those of the manuals. Mr. Best was very much pleased with the organ, pronouncing it, for its size, one of the most effective that he had ever touched. He considers that Mr. Casson's system is beyond all question the correct one, an opinion in which Mr. Stimpson, of Birmingham, concurred. Amongst those who have watched the experiment with approbation and sympathy are—Sir F. A. Gore Ouseley, Dr. Rogers (of Bangor), Messrs. Lloyd (of St. Asaph), Bartholomew (of Ludlow), J. R. Alsop, H. A. Branscombe, D. C. Browne, W. H. Jude, J. S. Monk, E. T. Driffield (of Liverpool), &c.

THEIR Royal Highnesses the Prince and Princess of Wales will honour the approaching musical Festival at Norwich with their presence, and will attend two performances. The Festival will commence on Tuesday, October 14, and will last until the following Friday. Tuesday evening will be devoted to Mendelssohn's "Elijah"; Wednesday morning, to Gounod's "Redemption"; Thursday morning, to Mr. A. C. Mackenzie's dramatic Oratorio "The Rose of Sharon," composed expressly for the Festival; and Friday morning to "The Messiah." The evenings of Wednesday, Thursday, and Friday will be occupied with miscellaneous Concerts, including an Elegiac Ode, composed expressly for the Festival by Mr. C. Villiers Stanford. It is probable that the Prince and Princess of Wales will attend the Wednesday morning and Friday evening performances.

We are informed that the programme of the Sacred Harmonic Society for the ensuing season will include the first performance in London of Mr. A. C. Mackenzie's new Oratorio "The Rose of Sharon," conducted by the composer; Berlioz's "Childhood of Christ"; a revival of Handel's "Belshazzar," as a commemoration of the bi-centenary of the composer's birth; Mendelssohn's "St. Paul," and other masterpieces of Oratorio. The leading artists engaged are Miss Emma Nevada, who comes to London expressly to sing in Mr. Mackenzie's new Oratorio, Miss Anna Williams, Miss Carlotta Elliot, Miss Annie Marriott, Madame Valleria, Madame Patey, Madame Isabel Fassett, Miss Marian Mackenzie, Miss Hilda Wilson, Mr. Lloyd, Mr. Maas, Mr. Bridson, Mr. Thorndike, and Mr. Santley. Mr. Charles Hallé retains his post as Conductor, and Mr. W. H. Cummings as Assistant Conductor.

THE new organ erected by Mr. T. Fincham in St. Philip's Church, Dalston, was opened on Friday, the 1st ult. After a short service, and an address by the vicar, the Rev. F. Cox, M.A., an Organ Recital was given by Herr Leipold, Organist of Moorfields, the programme including compositions by Bach, Handel, and Guilmant. On the following Thursday a second Recital was given by Mr. T. Fincham, builder of the organ, and Organist of St. James's, Pentonville, who displayed the qualities of the various stops to great advantage. The instrument, which is much admired for its sweet and powerful tone, has two complete manuals and pedal, and contains twenty-two sounding stops, three of which are on the pedal.

WE are informed that arrangements have been made by the Committee of the Royal Albert Hall Choral Society for the production of Wagner's "Parsifal" at the opening of their season in November next, when they will have the assistance of four of the distinguished German artists who were selected by the late Herr Wagner for the original performances of the work given under his own direction at Bayreuth. By thus affording the English public an opportunity of hearing as an oratorio a composition which, in all probability, will never be given as an opera in this country, the Society will add one more to the many examples of that spirited policy which has ever characterised its management.



## Jog on the footpath way.

September 1, 1884.

Words by SHAKESPEARE.

## FOUR-PART SONG.

Composed by C. A. MACIRONE.

London: NOVELLO, EWER AND CO., 1, BERNERS STREET (W.), and 50 &amp; 51, QUEEN STREET (E.C.)

*Adagio. ad lib.* *rall.* *Allegro vivace e con spirito.*

**SOPRANO.** *f* Jog on, . . jog on, jog on, . . jog on, . . jog

**ALTO.** *f* Jog on, . . jog on, jog on, . . jog on the foot - path

**TENOR.** *f* Jog on, . . jog on, jog on, . . jog on the foot - path

**BASS.** *f* Jog on, . . jog on, jog on, . . jog on, . . jog

**PIANO.** *f* *rall.* *p*

*Adagio ad lib.* *Allegro vivace e con spirito.* 94.

*f* *rall.* *p*

*cres.*

on . . the foot - path way, . . jog on, . . jog on, jog on, . .

way, jog on, jog on the foot - path way, jog on, jog on, jog on, . . jog on, jog

way, jog on, the foot - path . . way, jog on, . . jog on, . .

on . . the foot - path . . way, . . jog on, . . jog on, jog . .

*cres.* *cres.* *cres.* *cres.*

the foot - path way, And mer - ri - ly, mer - ri - ly, mer - ri - ly, mer - ri - ly,

on the foot - path way, the foot - path way, jog, jog

the foot - path way, the foot - path way, jog on, jog

on the foot - path way, the foot - path way, jog on, jog

mer - ri - ly, mer - ri - ly, mer - ri - ly, mer - ri - ly hent the stile a, a, . . .  
on, mer - ri - ly, mer - ri - ly, mer - ri - ly hent the stile . . a, mer - ri - ly,  
on, mer - ri - ly hent the stile . . a, mer - ri - ly,  
on, mer - ri - ly, mer - ri - ly, mer - ri - ly hent the stile a, . . .

. . . mer - ri - ly, mer - ri - ly a, . . .  
mer - ri - ly, mer - ri - ly hent the stile a, mer - ri - ly, mer - ri - ly, mer - ri - ly  
mer - ri - ly, mer - ri - ly hent the stile a, mer - ri - ly, mer - ri - ly, mer - ri - ly  
hent the stile a, a, . . .

. . . mer - ri - ly, mer - ri - ly a, . . . mer - ri - ly  
hent the stile . . a, mer - ri - ly, mer - ri - ly, mer - ri - ly hent the stile,  
hent the stile a, mer - ri - ly, mer - ri - ly, mer - ri - ly hent the stile  
hent the stile a, a, . . . hent the stile

First system of the musical score. It consists of four staves. The top three staves are vocal parts (Soprano, Alto, and Tenor/Bass) and the bottom staff is the piano accompaniment. The lyrics are: a, mer-ri-ly, mer-ri-ly, mer-ri-ly, mer-ri-ly hent the stile. The music is in 2/4 time and features a lively, rhythmic melody.

Second system of the musical score. It continues the vocal and piano parts from the first system. The lyrics are: a, hent the stile a, mer-ri-ly a, mer-ri-ly, mer-ri-ly hent the stile a, mer-ri-ly, mer-ri-ly, mer-ri-ly, a, mer-ri-ly, mer-ri-ly, mer-ri-ly, a, mer-ri-ly hent the stile a, mer-ri-ly. The piano part includes a *p* (piano) dynamic marking.

Third system of the musical score. It concludes the piece with a *rall.* (rallentando) section followed by a *a tempo.* section. The lyrics are: mer-ri-ly, mer-ri-ly, mer-ri-ly, mer-ri-ly a, A mer-ry; mer-ri-ly, mer-ri-ly, mer-ri-ly, mer-ri-ly a, A mer-ry; mer-ri-ly, mer-ri-ly, mer-ri-ly, mer-ri-ly a, A mer-ry. The piano part includes *p* (piano) and *a tempo.* markings.

heart . . goes all . . the day, Your sad . . tires . . in a mile a, . .

heart . . goes all . . the day, Your sad . . tires in a mile . . a, . .

- ry heart goes all . . the day, Your sad . . tires in a mile . .

heart goes all . . the day, Your sad . . tires in a mile

your sad tires . . in a mile a, . .

a, . . your sad tires in a mile a, . .

a, . . your sad tires in a mile a, . .

a, . . your sad tires in a mile a, . .

*cres.* your sad . . tires . . in a mile . . a, tires . . in a

*cres.* your sad tires . . in a mile . . a, tires . . in a

*cres.* your sad *cres.* tires . . in a mile . . a, tires . . in a

*cres.* your sad . . tires in a mile a, tires . . in a

*cres.* your sad . . tires in a mile a, tires . . in a



mile . . . a, Jog on . . . the foot - path

mile . . . a, Jog on the foot - path

mile . . . a, Jog on, Jog on . . . the foot - path

mile . . . a, Jog on the foot - path

way, jog on, jog on . . . the foot - path way, . . . jog on, . . . jog

way, jog on, jog on, jog on, jog on the foot - path way, jog on, jog on, jog on . . .

way, jog on, jog on, jog on the foot - path . . . way, jog on, . . . jog

way, jog on, jog on . . . the foot - path . . . way, . . . jog on, . . . jog

on, jog on . . . the foot - path way, And mer - ri - ly, mer - ri - ly,

. . . jog on, jog on the foot - path way, jog on, jog on, jog

on, the foot - path way, jog on, jog on, jog

on, . . . jog on the foot - path way, jog on . . . jog on, jog

mer-ri - ly, mer-ri - ly, mer-ri - ly, mer-ri - ly, mer-ri - ly, mer-ri - ly hent the stile  
 on, jog on mer-ri - ly, mer-ri - ly, mer-ri - ly hent the stile ...  
 on, jog on, on mer-ri - ly, mer-ri - ly hent the stile ...  
 on, jog on mer-ri - ly, mer-ri - ly, mer-ri - ly hent the stile

*f*  
 a, a, mer-ri - ly, mer-ri - ly a,  
 a, mer-ri - ly, mer-ri - ly, mer-ri - ly hent the stile a, mer-ri - ly,  
 a, mer-ri - ly, mer-ri - ly, mer-ri - ly hent the stile a, mer-ri - ly,  
 a, . . . . . hent the stile a, a, . . . . .

mer-ri - ly, mer-ri - ly, a,  
 mer-ri - ly, mer-ri - ly hent the stile . . a, mer-ri - ly, mer-ri - ly, mer-ri - ly  
 mer-ri - ly, mer-ri - ly, hent the stile a, mer-ri - ly, mer-ri - ly, mer-ri - ly  
 hent the stile a, a, . . . . .

mer - ri - ly a, mer - ri - ly, mer - ri - ly, mer - ri - ly, mer - ri - ly hent . . .

hent the stile mer - ri - ly hent the stile . . . a, mer - ri - ly

hent the stile a, hent the stile . . . a, and .

hent the stile a, hent the stile . . . a, mer - ri - ly

the stile . . . a, hent the stile . . . a, mer - ri - ly,

a, mer - ri - ly, mer - ri - ly hent the stile a, mer - ri - ly,

mer - ri - ly hent the stile . . . a, hent the stile a,

a, mer - ri - ly a, mer - ri - ly hent the stile a, mer - ri - ly

mer - ri - ly, mer - ri - ly, mer - ri - ly, mer - ri - ly hent the stile . . . a, a, a,

a, mer - ri - ly

and mer - ri - ly, mer - ri - ly, mer - ri - ly hent the stile . . . a, a,

a, mer - ri - ly

and mer - ri - ly hent the stile a, a, and mer - ri - ly hent the stile a, mer - ri - ly, and mer - ri - ly hent the stile a. mer - ri - ly, a, mer - ri - ly a, and mer - ri - ly hent the stile a,

mer - ri - ly, mer - ri - ly, mer - ri - ly, mer - ri - ly, mer - ri - ly, mer - ri - ly a, and mer - ri - ly, mer - ri - ly, mer - ri - ly, mer - ri - ly, mer - ri - ly, mer - ri - ly a, and mer - ri - ly, mer - ri - ly, mer - ri - ly, mer - ri - ly, mer - ri - ly, mer - ri - ly a, and

mer - ri - ly, mer - ri - ly, mer - ri - ly, mer - ri - ly hent the stile a. mer - ri - ly, mer - ri - ly, mer - ri - ly, mer - ri - ly hent the stile a. mer - ri - ly, mer - ri - ly, mer - ri - ly, mer - ri - ly hent the stile a. mer - ri - ly hent the stile. . . mer - ri - ly hent the stile a.



THE International Inventions Exhibition, to be held next year in the Exhibition Buildings, Royal Horticultural Gardens, South Kensington, is, according to the prospectus, to be divided into two distinct departments:—1. Inventions.

2. Music. The following is a detailed description of the second of these divisions, which promises to be of the highest interest to musicians: Instruments and appliances constructed or in use since 1800—Organs: details of construction; machines for blowing, hydraulic or otherwise; details of mechanism and the construction of pipes; pneumatic apparatus for keyboards and couplers, electric appliances, designs for organs, designs for organ cases. Harmoniums: American organs, vocalions, concertinas, accordions, varieties of reeds and air channels, details of construction. Wind orchestral instruments: (a) wood; (b) brass. Pianofortes (Grand, square, and upright): models of framings, castings, models of actions, pedal appliances, mechanical devices for tuning and transposing, wire and other material used in construction, designs for cases. Violins and instruments of the violin family: bows, strings, and inventions connected with these instruments. Harps. Automatic and barrel instruments. Drums, cymbals, and other instruments of percussion. Bells and carillons. National instruments of all countries not ordinarily used in orchestras. Sirens, tuning forks, pitch pipes, tonometers, and appliances for the determination of pitch. Miscellaneous musical appliances: metronomes, desks, seats, appliances for forming the hand; instruments for recording improvisation. Music engraving and printing—printed and engraved music and machines and appliances for its production. Historic collections—musical instruments and appliances; pictures, engravings, and drawings of musical subjects.

THE musical library of Julian Marshall, Esq., was sold by auction at the rooms of Messrs. Sotheby, Wilkinson, and Hodge, Wellington Street, Strand, on Tuesday, July 29, and two following days. The entire collection consisted of 1,339 lots, among which were many works of the greatest rarity. The whole collection, too, was remarkable for the fine condition of the books and the beauty of the bindings, both ancient and modern. A number of the choicest books were purchased for the British Museum. Mr. W. H. Cummings and Mr. J. E. Matthews secured many rare gems, as also did Mr. W. Reeves, of Fleet Street, the well known dealer in musical antiquarian works, no less than 496 lots falling to his share. Among the scarce works were Elwy Bevan's "Instruction of the Art of Musick," 1631; J. Croce, "Septem Psalmi penitenciales sex Vacuum," 1599; Carey's "Musical Century," 1739-40; Cuperin, "Pieces de Clavecin," 1713; Frescobaldi, "Toclate," 1637; Gafori, "Practica Musica," 1496; D'Urfe's "Pills to purge melancholy," 1719-20; Hilton, "Catch that catch can," 1652; Locke, "Melothesia," 1673; Locke, "Vocal Musick in Psyche," 1675; Ravenscroft, "Melismata," 1611; Scarlatti, "Essereize per Gravicembalo," and Warren's "Thirty-two Collections of Canons, Catches, and Glees." The Collection had evidently been made with great care and judgment, and was undoubtedly one of the finest ever sold by auction.

THE Directors elected for the next (seventy-third) season of the Philharmonic Society are Messrs. W. H. Cummings, Gardner, Mount, and Stephens, and Dr. Gladstone; hon. sec., Mr. Francesco Berger. Sir Arthur Sullivan is appointed Conductor for the entire series of six Concerts, to be given February 26, March 12 and 26, April 22, May 6 and 20. Two rehearsals will precede each Concert, and to the second of these rehearsals subscribers will be admitted. Special interest will be felt in the production of a new Symphony, to be written for the Society by the celebrated composer, Anton Dvorák, who will conduct the first performance of the work. In the hope of encouraging the recognition of rising talent, the Directors announce a prize of twenty guineas for the best Concert Overture, the nationality of the competitors being unlimited; and as it is understood that other arrangements are in progress for the purpose of securing as many illustrations as possible of modern art, whilst paying due homage to the great masters, there is every prospect of a thoroughly satisfactory artistic season, its financial safety being assured by a guarantee fund which already approaches £1,000.

THE Apollo Musical Club at Chicago offers the following prizes for the two best four-part songs, with English text, for male voices unaccompanied: first prize, 100 dollars; second prize, 50 dollars. The accepted songs will become the property of the club, and will be sung at one of the Subscription Concerts of the coming season (1884-5). The competition is open only to composers now residing in America, in accordance with the following conditions: 1. The songs must not occupy more than eight minutes in performance. 2. All MSS. accompanied by a sealed letter must be sent to the Chairman of the Committee of Award, No. 152, La Salle Street, Chicago, Illinois, on or before January 1, 1885. The MSS. must not contain the name of the author, but must bear a fictitious name. The accompanying sealed letter must bear the same fictitious name on the outside, and also a return address, and must contain within the full name and address of the author. No letters will be opened until a decision has been arrived at awarding the prizes, and then only the letters of the successful competitors. The other compositions and letters will be returned to the return address indicated on the outside of the sealed envelopes. The Committee of Award reserves the right to reject all MSS. The following gentlemen have kindly consented to act as Committee of Award: Mr. William L. Tomlins (Director of the Apollo Musical Club), Mr. Hans Balatka, Mr. Clarence Eddy, and Mr. Philo A. Otis (Chairman).

A NORMAL class for the training of Music Teachers, held under the auspices of the Tonic Sol-fa College, at their premises, Forest Gate, closed on the 9th ult., after a session of one month. It was attended by about forty students and junior teachers from all parts of England, Wales, and Scotland, and special attention was given to the study of method in training choral societies, church choirs, and in managing the singing in elementary schools. The curriculum included the delivery of model singing lessons to classes of children, voice-training, harmony, and the writing of chords from dictation, musical composition, elocution, sight-singing, acoustics, vocal physiology, &c. The professors included Messrs. Proudman, McNaught, Venables, W. C. Harris, T. F. Harris, B. Sc., Behnke, Kestin, and Oakey, Mus. Bac., the whole being under the superintendence of Mr. Curwen, the president, and Mr. Griffiths, the secretary of the Tonic Sol-fa College.

THE 187th Monthly Concert of the St. George's Glee Union was held at the Pimlico Rooms, on the 1st ult. The programme was miscellaneous, and included solos by Miss Maud Cameron, Miss Edith Phillips, Miss Jeanie Rosse, Mr. Orlando Harley, Mr. W. Nicholl, and Mr. Pelham Roofi, and several part-songs by the choir, among which were:—"Parting and meeting" (Hatton), "The welcome home" (Haking), "The sea hath its pearls" (Pinsuti), and "Good-night, farewell" (Garrett), the solos in the latter being taken by Miss Watts and Mr. H. Hannant. The pianoforte accompaniments were contributed by Miss Matilda Crimp, Mr. A. J. Hadrill, and Mr. Edwin Shute, and Mr. Joseph Monday conducted.

THE Chelsea Musical Society gave its seventh Concert on Tuesday evening, the 12th ult., in the Girl's School Room, Park Walk. The programme comprised part-songs, solos, &c., the first part being sacred and the second secular. In the former, Miss Olive's rendering of "O rest in the Lord," and the duet "I waited for the Lord," by Miss F. Hughes and Miss Olive, were greatly applauded. In the second part, Miss F. Hughes, Mr. J. Catten, and Mr. W. Powell were successful in their respective selections. The part singing was very good. Miss Amy Adams contributed two pianoforte solos.

FOUR Subscription Concerts will be given during the ensuing season by Mr. Willing's Choir, and an extra Concert is under consideration. The complete prospectus is not yet issued, but amongst the important works that will be given are Mr. A. C. Mackenzie's Cantata "Jason" and a Patriotic Hymn for Chorus and Orchestra, by Herr Anton Dvorák, which will be performed for the first time. The Choir will be considerably augmented, and the orchestra will, as before, be an especial feature. The list of Vice-Presidents has been increased, and includes, among others, the Earls of Northesk and Verulam, the Bishops of St Albans and Bedford, Sir Fred. Ouseley, Sir J. Benedict, &c.

At the annual General Meeting of the Cheltenham Musical Society the Committee elected Mr. A. Von Holst Conductor, in place of Dr. A. E. Dyer, who resigned at the close of the season. A vote of thanks to Dr. Dyer for his invaluable services as Conductor of the Society for the last nine years was unanimously passed, accompanied by an expression of regret at his resignation of the office. With a view to enlarging the Society—which will commence its twenty-ninth season next month—it is now thrown open as regards membership.

A CONCERT was given at the Beethoven Rooms, Harley Street, on July 24, by Mdles. Schow-Rosing and Otta Brønnum (vocalists), and Mdle. Thekla Nathan (pianist), assisted by Messrs. Clifford Hallé and J. T. Hutchinson, and Mr. Kornfeld (violin). The Concert-givers received much applause for their selections and the Concert was an artistic success. Sir Julius Benedict and Mr. W. Ganz acted as Conductors.

MR. EDWIN BARNES, Organist of Holy Trinity Church, Paddington, gave an Organ Recital at the Royal Albert Hall, on July 31, when an excellent programme of works by Mendelssohn, Spohr, Handel, Rossini, &c., was provided. On the 13th ult. the same artist played a selection of classical organ compositions at St. James's, Westgate, Margate, in aid of the organ fund for the church.

MR. SINCLAIR DUNN gave an interesting lecture on the Jacobite times, illustrated by the songs of the period, at the Birkbeck Institution on the 6th ult. Mr. Dunn, who sang the well-known old ballads with much effect, was assisted by the Misses Fenn, and Messrs. Noldwitt and Fenton. The entertainment was received with marked favour throughout.

The monthly Organ Recital at St. John the Evangelist's, Waterloo Road, was given, on the 12th ult., by the Organist of the Church, Mr. Henry J. B. Dart, who played an interesting selection from the works of Bach, Mendelssohn, Raff, Smart, Hiles, and Guilmant, and the whole of Barnett's Orchestral Suite, "The Lay of the Last Minstrel."

A LIST of the principal lyrical works written by Mr. Edward Oxenford, just published, contains the names of 60 operas, &c., and 900 songs and ballads. We doubt whether any author of Mr. Oxenford's age can produce so extensive a catalogue of the productions of his own pen.

We understand that Messrs. Ward, Lock and Co. are on the point of publishing an exhaustive treatise on the Violin and Violin-making, by Mr. Ed. Heron-Allen, the author of "The Ancestry of the Violin," "Violin-making; as it was, and is," &c.

In the list of successful candidates for the A.C.O. diploma at the Midsummer Examination of the College of Organists, given in our last number, "J. Firth, Shirley," should be J. Firth, Shipley.

THE Rev. Dr. Simpson, Sub-Dean of St. Paul's Cathedral, has consented to become President of the London Church Choir Association, in the room of the late Right Rev. Bishop Cloughton.

## REVIEWS.

*Das moderne Musikdrama. Für gebildete Laien.* By Ludwig Nohl. [Wien: Karl Prochaska, 1884.]

DR. NOHL, it must be admitted, wields a most prolific pen. Throughout the length and breadth of the field of musical history there is scarcely a topic upon which, in books, pamphlets, or journalistic contributions, he has not enlarged. He has moreover written a meritorious, if somewhat lengthy, life of Beethoven, and a sympathetic biographical portrait of Mozart; and he would undoubtedly have presented the world of amateurs likewise with a "Handel," a "Bach," and a "Haydn," had he not been forestalled by standard biographies of these great masters from other authors. Such, however, being the case, Dr. Nohl's literary energies have in a great measure become diverted into channels where he can scarcely hope to do

justice to his undoubted ability—viz., the columns of not one, but of almost every existing German, and of many foreign, music journals. Literature of this description, however able it may be, is proverbially of an ephemeral character, and when individual literary labour has to be distributed over so extensive an area it is scarcely to be wondered at if Dr. Nohl's multitudinous journalistic efforts frequently bear the impress of a mind fully conscious of this ephemeral nature of his task.

We should scarcely have prefaced our notice of Dr. Nohl's book with these remarks were it not for the sincere regard which we entertain for his ability as an exponent of musico-historical subjects; an ability which, whenever fully engaged and brought to bear upon a given task, as in the case of the present volume, is sure to meet with due recognition. The perusal of the work before us has afforded us the most unqualified pleasure. The man who could thus enthusiastically, yet lucidly and concisely state the case and plead the cause of modern musical development, and more especially of the *Musikdrama*, should reserve his enthusiasm and powers of exposition for similar concentrated efforts, for by so doing he would render far greater justice both to himself and to the art he reveres. We have, as yet, but few able advocates of advanced musical thought, as represented in the works of Wagner and Liszt. Nor, we feel confident, will the admonition conveyed in these lines be disregarded by a writer of Dr. Nohl's far-sightedness and elasticity of mind. The present work, as its title indicates, addresses in the first place the "educated layman," but it may also be read with advantage by the professional musician to whom the most modern views in regard to the ultimate capacity of musical art are as yet "a mystery and a myth." In his survey of the progress of the cultivation of our art, the author proceeds with laudable impartiality. He even finds a place for Handel, *side by side* with Bach, which, it should be stated, is a concession not to be overlooked on the part of a writer of the Wagnerian school which, as a rule, all but ignores Handel, tracing true musical progress in a direct line from Bach to Beethoven, and thence to Wagner; the three forming the great landmarks of conscious artistic development. In a similar sense, it is refreshing to meet here with passages like the following: "As in nature the elementary and unconscious animal world by no means disappears after the crowning act of creation had produced man, so likewise are all those different forms and styles, which have preceded our present most directly appealing (*persönlichste Rede*) musical language, not lost, nor even are they mere preparatory steps, but co-existing, independent, and enduring"; an assertion which, if open to a charge of arrogance, from some quarters, at least shows the breadth of the author's treatment of the subject from his own standpoint. That by far the greater portion of the book is devoted to Richard Wagner—the originator of the "musikdrama" specially so called—need scarcely be said. Here again the "educated layman" in matters musical will meet with a great deal that is interesting and instructive, calculated to initiate him into the somewhat complex musical strivings of the present day. Among the chapters likely to afford him most direct information in this respect may be instanced those entitled "Der Musikalische Styl R. Wagners," "Die Idee eines Deutschen National-Dramas," and "R. Wagner und die Religion." Some interesting letters of Wagner, addressed to the author and published here for the first time, complete the attractiveness of a volume which cannot fail to be widely read and appreciated.

*Mozart's Klavier Sonaten. Phrasirungs-Ausgabe von Dr. Hugo Riemann.* [Berlin: N. Simrock.]

THIS is an interesting addition to the many existing editions of the great master's pianoforte Sonatas. Its distinguishing characteristic consist in a number of ingeniously devised signs interspersed in the text, by the due observance of which the pupil cannot go far wrong in interpreting these gems of classical musical literature much as they were presumably intended to be rendered by their composer. At all events, he will do so *intelligibly*, if not *intelligently*. The latter will depend very much upon the capacity of his teacher, and upon his own qualifications. There are marks here for absolute expression, as well as for the mere

mechanical aids to it, such as *staccato*, *mezzo-staccato*, *tenuto*, &c. But what pleases us most in Dr. Riemann's system is the careful phrasing, or grouping, of the composer's ideas (his *motive*, as the Germans say), which is effected by means of curved lines, enabling the intelligent pupil to comprehend at a glance the whole structure of the miniature art-work before him, and which, moreover, should be an invaluable assistance to the teacher. Of course, it need hardly be said that the curved lines introduced for the purpose of grouping have done away with the accustomed slurs of former editions, the editor having invented other signs, answering the same purpose, in their stead. Whatever doubts may be raised as to the advisability of thus adding to the already sufficiently complex nature of our present musical notation, from the tyro's point of view, there can be no doubt that Dr. Riemann's "Phrasing Edition" of Mozart's Sonatas (which is shortly to be followed by a similar one of Beethoven's Sonatas) will prove a great boon to those teachers of the instrument who take a higher view of their art than that of merely reproducing the notes as they are placed before them; and to them we confidently recommend it. The edition is dedicated to Hans von Bülow, and is printed in exceedingly clear type.

21 *Etudes Spéciales*. Pour préparer à l'exécution des Ouvrages de Fr. Chopin. Par Stephen Heller.  
[Edwin Ashdown.]

As the author of this work truly says, "It must, of course, be understood that these Studies apply only to mechanical difficulties. The secret of Chopin's style and expression can be discovered only by an earnest study of his works." What can be done, however, to help the student in mastering the executive portions of these compositions has certainly been most successfully shown in the Studies before us, which we cannot too strongly recommend to advanced pianists. The design of the publication will be best explained in Heller's own words: "Chopin is a writer of such masterly originality, not only in his creations, but also in his manner of composing for the pianoforte, in the structure of his accompaniments, in his treatment of scales, arpeggi, and combinations of all kinds, that a preliminary labour, with a view of acquiring a special technical power, is indispensable to the student of his works. With this view, I have chosen a certain number of passages from the works of Chopin, remarkable either in their construction or in the difficulties to be surmounted in their execution, and I have written a study on each, developing the theme and its technical peculiarities." It would be impossible for us to follow the Studies one by one and show how admirably the salient points of Chopin's various compositions are, we may say, imitated, in these technical exercises; but assuredly any student who can perform with accuracy and smoothness the passages in this work will encounter few formidable obstacles in the writings of Chopin. No one is more competent to produce such a volume than Stephen Heller; and certainly we could not name an artist who could more conscientiously and satisfactorily have fulfilled the task.

*A Rhine Legend*. A Cantata for Ladies' Voices. The Poetry by Edwin Oxenford. The music composed by Alfred J. Caldicott, Mus. Bac., Cantab.  
[Robert Cocks and Co.]

The legend upon which this Cantata is founded may be briefly described. In years long gone by a Princess was so indiscreet as to attempt to excel in sweetness the voices of the Water-fairies, who were in the habit of rising to the surface of the water to sing in the still evening. For some time they endured this insult to their vocal powers, but at length, in a fit of rage, they dragged the unfortunate Princess to their dwelling beneath the waters, the conditions of her release being that some maiden should be found who can really out-rival the Water-fairies in song. On Midsummer Eve, therefore, the maidens of the surrounding country assemble on the banks of the river, and endeavour by the exercise of their voices to procure the liberation of the Princess. To this pleasing little story Mr. Caldicott has wedded some appropriate and melodious music, written throughout with much artistic feeling, but simple enough to commend it to the attention of drawing-

room amateurs. The Introduction and Chorus of Maidens at Sunset—commenced by the clock striking eight upon the dominant of G major—is attractive both in the voice parts and accompaniment; and without laying claim to any contrapuntal effects, the Chorus well expresses the unpretending words of the text. A Bolero, too, in E minor, with an effective change into the tonic major, two Choruses of Water-fairies, and the Trio, Chorus, and Finale, "Alas! no hope," may be cited as amongst the best pieces in the Cantata; but the solos have also considerable merit, and the figures in the accompaniment of all the vocal pieces show the practised hand of a musician throughout.

*The Harmonium Album*. Edited by J. S. Curwen. Vol. V. [J. Curwen and Sons.]

*The American Organ Journal*. Edited by J. M. Coward. Nos. 5, 9, and 10.

*Arrangements for the American Organ*. By F. Archer. Books I. and III.

*Andante*. By Beethoven.

*Voluntary*. By Chopin.

*Ave Maria*. By Schubert. Arranged for the American Organ by Louis Engel.

[Metzler and Co.]

*Meditation for Harmonium*. By W. H. Gavertal.

[Swan and Co.]

THE present instalment of Mr. Curwen's publication contains fifteen allegro movements for use as concluding voluntaries, by John E. West. The composer is unquestionably an excellent musician and possesses considerable fluency of idea. Within their range his pieces are as varied in style as possible, and are all well developed movements, not mere trifles of a few bars each. Mr. West has not always remembered that very full chords are ineffective on the harmonium, but for the most part he writes exceedingly well for the instrument. There are no directions for registering, this matter being left to the discretion of the player, as in Mendelssohn's organ music.

The American Organ arrangements of Mr. Coward and Mr. Archer are excellent, both as to selection and the manner in which the task of transcription has been carried out. One exception, however, must be noted in which Mr. Coward has added a feeble coda to the bridal chorus from "Lohengrin" to make the piece end in a pompous manner. For the rest the books consist of standard marches, airs, choruses, and instrumental movements from the best composers, with directions for registering according to stop nomenclature employed in the Mason and Hamlin organs. We regret that similar commendation cannot be bestowed on Mr. Engel's transcriptions. They are full of very grave errors—that is to say, arbitrary and uncalled for alterations of the composer's ideas, and passages so faultily written that the veriest tyro in harmony would feel ashamed of them. If the intention had been to bring discredit on arrangements and transcriptions generally it could not have been more effectively accomplished. The *Meditation* is a quiet, unpretentious piece of no great intrinsic value, but melodious and agreeable as far as it goes.

*Elsie*. Serenade for the Pianoforte. By Charles Gardner.  
[Weekes and Co.]

THE small amount of original thought to be found in what, for want of a better name, we must term the "Drawing-room" music of the day, does not in the slightest degree prevent our clinging to the hope that in our hunt amongst the load of compositions of this class forwarded for review we may light upon at least two or three which deserve a good and encouraging word. Mr. Gardner's graceful "Serenade" has, in our last search, amply rewarded us for our labour, and we at once cordially commend it to the lovers of refined and unpretentious pianoforte music. "Elsie" indeed should be proud of her name, being associated with such a musical tribute. The theme is extremely attractive; and the appropriately simple arpeggio which accompanies it throughout materially heightens its effect. We particularly admire the interrupted close in the last line of page 4, the full close on the dominant being prolonged for three bars, and the original subject following, after a modulation into the key of the piece. Mr. Gardner need not doubt that any amount of such well considered trifles will receive a welcome.

Overture to "The Martyrdom of St. Polycarp." Arranged by B. W. Horner. [Novello, Ewer and Co.]

Postlude. By G. Gardiner.

Processional March. By Larlie.

Andante Cantabile. By E. Dearle.

Allegretto in F. By A. B. Plant.

Chopin's Prelude, No. 4. Transcribed by E. H. Turpin. [Weekes and Co.]

Marche, *Le Cortège de Noces*. Arranged by A. H. Brown. [B. Williams.]

Autrefois. Arranged by J. Partridge.

Three Pieces. By Dr. W. J. Westbrook. [R. Cocks and Co.]

Andantino. Arranged by H. Drew. [Duncan Davison.]

The brilliant march from Sir Frederick Ouseley's Oratorio "St. Polycarp" is a popular organ piece; but we have here for the first time the overture from the same work. It is quite distinct from the march in style, being a dignified, though vigorous movement, in D minor, in strict form, and undoubtedly inspired by Mozart. The transcription has been so skilfully carried out that it might well pass for an original organ piece, and is equally suitable for a service voluntary, or an item in a recital programme. Mr. Gardiner's Postlude is in the form of a first movement in E flat, 9-8 time. It is bright and rather florid for the hands, but the pedal part is comparatively simple. The next piece on the list can only be considered in the light of a musical joke. The composer apparently does not know the compass of organ manuals, nor the method of writing for the instrument. As abstract music his piece is also destitute of any good quality. Mr. Dearle's Andante opens quietly, but develops in somewhat elaborate fashion. Some of the passages are rather crude, but on the whole the movement is clever and effective. The Allegretto with choral is rather vague and patchy in construction, the principal theme, in F minor, 3-4 time, being alternated with the choral in A flat, without any apparent design. The Chopin Prelude, which is known to all pianists, has been neatly arranged by Mr. Turpin. The piece was played at the funeral of the composer in 1849, and also at the obsequies of the late Duke of Albany. We never remember to have heard the march "Le Cortège de Noces," which Mr. Brown has transcribed for the organ, and it scarcely repays the trouble expended upon it. It is a flippant, not to say vulgar piece, and quite unsuited to the kind of instruments, the lack of dignity being not compensated for by any melodic beauty. "Autrefois" is a transcription of a pianoforte piece by Mr. Brinley Richards. It is in the manner of a gavotte, and therefore not likely to be used as a voluntary by organists of taste. The idea of a flood of gavottes, bourrées, minuets, &c., as preludes and postludes, in our chaste Church of England service is too dreadful to contemplate. Dr. Westbrook's compositions consist of a March in G, an Air with variations in C, and a Pastoral in D. They are all written in a straightforward musicianly style, without any pretensions to individuality, but with ample knowledge of effect. Organists of moderate technical attainments will find them well within their means. The last piece is an arrangement of a movement by Sir Julius Benedict, originally composed for four performers on two pianofortes. It is elegantly and showily written, and if played with taste and finish would be extremely effective; but it should not be attempted by any except executants of the first rank.

*The Music-Trades' Pocket Directory for 1883-4.*  
[G. D. Ernest and Co.]

This little compilation is intended apparently as a supplement rather than a rival of the musical directories. It concerns itself exclusively with music trades as distinct from the profession, and contains alphabetical and classified lists of firms in London, and a provincial list arranged under the headings of towns in alphabetical order. So far as we have tested it, the information appears to be accurate, and the book will undoubtedly prove useful for purposes of reference. But in future editions it will be well to keep the contents proper clear of advertisements. In the case of a hurried consultation it is irritating and confusing to have to wade through pages of the latter before arriving at the spot where the desired information is given.

*Reveries Caracteristiques.* For the Pianoforte. Composed by Claudius H. Couldery. [Lamborn Cock.]

WE are glad to welcome Mr. Couldery's *Reveries* as worthy additions to the solid music of the time. We can scarcely say that the twelve pieces are equal in merit; but there is certainly not one weak number amongst them. No. 1, in A minor and major, with a flowing arpeggio accompaniment throughout; No. 4, in D flat major; No. 5, an Andante in A flat major, melodious and graceful in the extreme; No. 8, in D major, apart from its intrinsic merit, an excellent study for touch; and No. 10, a "Lento" in A major, are our especial favourites; but this, of course, is a mere matter of opinion; for, as we have said, they are all attractive in character and musician-like in treatment. We have on many former occasions spoken of Mr. Couldery's compositions for the pianoforte in terms of commendation, and are glad to find that he still adheres to the principle of displaying his inventive, rather than his scholastic, powers. There is so much music-making in the present day that we experience some difficulty in selecting from the mass of works forwarded to us anything which shows individuality in the writer; and although Mr. Couldery sometimes wanders too much in the beaten track, we have hopes that he will some day strike out a path for himself.

*Thirty Preparatory Studies for the Pianoforte.* By J. Hoffmann. [Edwin Ashdown.]

CONSIDERING the multiplicity of Studies written by past and present composers, it is difficult indeed to think of any novelty in the form of passages especially designed to train the hand. These Preparatory Exercises, however, if not evidencing originality, are so well planned and so carefully considered as to merit warm praise. The idea of giving Preliminary Exercises upon the figure which runs through the following Study is extremely good; and although perhaps there are somewhat too many in the key of C, we can conscientiously praise the manner in which both hands are written for in every number. The method of playing a turn upon a dotted note is well shown in No. 21—the way in which it is written being placed above—No. 29 is a good study for the acciaccatura, and we have also some refined little pieces, which will be found good exercises for variety of touch. As merely Preparatory Studies we can most cordially commend the selection under notice.

*A Practical School for the Organ.* By William Spark, Mus. Doc. [Edwin Ashdown.]

THIS work is the first instalment of an ambitious scheme to consist of a "curriculum of organ study," modelled on the plan of Mr. Charles Hallé's "Practical Organ School." Although instruction books and cheap editions of organ classics have been multiplied of late years there is always room for new works of merit, and Dr. Spark's undertaking will not fail to meet with such recognition as it deserves. The organist of the Leeds Town Hall has had ample experience, and he has furnished a useful tutor, which, with some necessary explanations from a teacher, will serve its purpose fairly well. The literary portion, however, is rather slipshod, the following quotation being by no means unfair as an example of the author's style: "It is assumed that before commencing to study the organ the student has learnt to play the pianoforte tolerably well at least, and that he is acquainted with the manual scales, as well as being possessed of some amount of reading power."

*Gavotte in F.* For the Pianoforte.

*Rosa.* Air de Ballet, pour Piano.

Composed by E. Silas.

[Weekes and Co.]

GAVOTTES are perhaps somewhat too plentiful in the present day, but Mr. Silas has earned his right to a welcome in this class of composition; and although we scarcely consider the one before us amongst the happiest of his efforts, it is in every respect a musician-like and well-written piece. The Air de Ballet is attractive, and we conscientiously commend it to the notice of all who cultivate good solid music.



*Where is my lov'd one?* Song. Poetry by Miss Pardoe.  
*My Sweetheart.* Song. Words by D. C. Hasbrouk.  
 Composed by Charles Salaman.  
 [Stanley Lucas, Weber and Co.]

EVEN amongst the multitude of vocal compositions daily flooding the market, these two beautiful songs should make their way. Mr. Salaman has been long known as one of the most refined and poetical writers for the voice in this country; and we have here ample evidence that his powers are ripening with years. In the first song the charming conversational phrases for voice and pianoforte give the utmost interest to a composition replete with melody sufficient to attract, even with a conventional accompaniment; and the setting of the quaint words in the second song neither receives nor requires more than a sympathetic support from the instrument. If vocalists care to exhibit a composer at his best, we predict a lasting popularity for these unpretentious little poems.

*Lips that beguile.* Song. Composed by Popsie Rowe.  
 [Alfred Hays.]

WE do not know who is responsible for the words of this song, but certainly music and poetry are sufficiently in sympathy to make us believe that they are from the same mind. A quaint phrase, in G minor, with appropriately simple harmonies, colours the verses effectively enough; but some little variety in the accompaniment would be welcome, especially on the return of the theme. The composer, however, whose name is new to us, sufficiently proves that she has feeling for melody; and we shall be glad, therefore, again to welcome her in something, we hope, of more importance.

*Songs of Youth; for Voice and Pianoforte.* By Mrs. Tom Taylor.

[Stanley Lucas, Weber and Co.]

THIS volume of Songs is a welcome contribution to the high-class vocal music of the day. With the exception of No. 1, "The Owls," the words of which are by the composer, the poetry is not selected from the works of any living authors; but all the subjects are well chosen, and admirably adapted for musical setting. "Mariana's Song," from Shakespeare's "Measure for Measure," and the Dirge, "Yes, thou may'st sigh," from Scott's "Fair Maid of Perth," are excellent compositions; but all will fully repay that earnest study which they demand both from the vocalist and the pianist.

*Why do I love Thee.* Song. Words by Charles Mackay.  
 Music by Cécile Hartog.

[Edwin Ashdown.]

MISS HARTOG is rapidly making her name as a song writer, one secret of her success being that her music is neither too popular nor too pedantic. Her artistic acquirements are shown just when they are wanted; and having the gift of melody, she appeals powerfully to all classes. The song before us must support, if it do not extend, her fame, and will no doubt command the attention it deserves.

*Élégie.* Pour Violoncelle, avec accompagnement de Piano. Par J. Hollmann.

[Stanley Lucas, Weber and Co.]

SO little good violoncello music is written in the present day that amateurs will be glad to hear of the clever and unpretentious Sketch before us, composed by the eminent soloist, M. Hollmann. The subject is simple and extremely melodious; and, although but little trouble will be demanded from the performer on either instrument, the composition will be certain to give pleasure to a mixed audience.

*Inamorata.* Valse Rondo. Words by Cedric. Composed by F. R. Barratt.

[Novello, Ewer and Co.]

VOCALISTS in search of melodies, even in the form of a waltz, will no doubt be attracted by Mr. Barratt's song. It is extremely pleasing, well accompanied, and has the merit of being a really excellent setting of the words, the short phrase in the relative minor, especially, most happily expressing the feeling of loneliness.

## FOREIGN NOTES.

THIS year's "Parsifal" performances at Bayreuth came to a close with the tenth representation of this noble work, on the 8th ult. The house was crowded, and an enthusiasm more intense even than usual was displayed, both on the part of the executive artists in the rendering of their difficult task and on that of the audience upon the conclusion of the "Festspiele." When the curtain had closed for the last time, the assembled artists were addressed on the stage by the poet-composer's son, Siegfried, who, in the name of his mother, thanked them for their never-failing devotion to the cause of a worthy realisation of the national "Kunstwerk." Herr Gross, the staunch supporter of the "Festspiele" in former years, and now the trustee of the Wagner family, hereupon stated, "that the artistic success of this year's 'Parsifal' representations had likewise been accompanied by a material one. Nevertheless, it was not thought advisable—pending the decision of a question at law, which had since been raised—to renew the 'Festspiele' until the year after next, when 'Tristan und Isolde' would be alternately performed with 'Parsifal' during the space of two months." The reason why "Tristan" should thus be singled out and placed side by side with "Parsifal" will be found in the fact that the former work may be summed up as an exaltation of earthly or human love, while the latter is concerned solely with the triumph of superhuman or divine love.

Thus, then, it would seem that the famous little town of Bayreuth will have to dispense with its annual influx of art-loving visitors next year. But the decision of Herr Gross, the banker, who appears to have become the *impresario* of the "national" undertaking since the death of its great originator, may yet be countermanded. It seems to us scarcely a wise or diplomatic step to allow an important element in the propaganda for the modern "Kunstwerk," such as the "Festspiele" undoubtedly are, to drop out of the ranks for the space of two years. Unless, therefore, Herr Gross be really the prime mover in the matter, as representative of Wagner's heirs, the German nation or its musical representatives, should take it in hand, or else cease to talk of the "Festspiele" as a "national" concern. The alleged question at law resolves itself, so far as we are aware, to a matter of difference between the heirs of the composer of "Parsifal" and the holders of the copyright of that work, Messrs. Schott, of Mayence; not, however, as affecting the stage performances at Bayreuth, but in regard to the representation of the entire music of "Parsifal" in the concert-room. Herr Pollini, the Hamburg opera director, had acquired this privilege of the publishers, as stated in these columns some time ago, but Herr Gross, in the supposed interests of the Wagner family, disputes the right, on the part of the eminent Mayence firm, to grant such privilege, since only certain fragments of the work were, according to the composer's intentions, to be produced apart from stage surroundings—i.e., in the concert-room. Can anything more detrimental to a cause be imagined? Here are some thousands of amateurs, both in Germany and elsewhere, anxious to become acquainted with this, the latest manifestation of Wagner's genius, but unable to go to Bayreuth in order to obtain a complete impression of the work. We should have thought that an entire musical representation thereof, albeit detrimental to the dramatic intentions of its author, would be infinitely preferable to an acquaintance with the few fragments at present granted to the public outside Bayreuth. There may, indeed, be other questions pending, bearing even upon the repetition of the stage performances at Bayreuth, that we know not of, and to which the above remarks of Herr Gross may have had reference. According to our present lights, however, it appears to us that the last production of the most stupendous musical genius of modern days belongs to the world in general, and that, its stage representation apart, if it is to be reserved to Bayreuth, the music should at least not be withheld from the public generally. The sooner, therefore, the heirs of Wagner settle the dispute with the publishers, the better for their cause.

In connection with the recent "Parsifal" performances, and under the auspices of the central committee of the "Allgemeine Richard Wagner Verein," an interesting volume

has been published, entitled "Bayreuther Festblätter in Wort und Bild," the proceeds of which are intended to swell the general fund for the preservation of the "Festspiele." The volume contains a number of papers concerning the poet-composer and his art, and is moreover adorned by numerous artistically executed illustrations. Artists and *litterati* of various nationalities have contributed to the work.

Wagner's "Meistersinger" will be produced next season at the Brussels Opera, with the French translation of the book by M. Victor Wilder. During the same season Weber's "Oberon" will be performed at the same establishment, after an interval of over thirty years.

The projected "model-performances" of Beethoven's "Fidelio" took place on the 15th and 17th ult., at the Munich Hof-Theater, with Fräulein Maltzen as *Fidelio*, and Herr Niemann, as *Florestan*. Two complete performances of Wagner's "Ring des Nibelungen" were announced to take place at the same establishment, from the 19th to the 24th and the 26th to the 31st of the same month, with an ensemble composed of the leading Wagner interpreters of the day.

The competition of the Male Choirs of Germany, in connection with the twenty-fifth anniversary of the Männer-Gesangverein of Bonn (alluded to in our June number), resulted in the victory of the "Hilaria" Association of Aachen (Aix-la-Chapelle), who were awarded the gold medal, offered by the German Emperor, and a handsome vase on the part of the Empress.

The new building in which the famous "Gewandhaus" Concerts, of Leipzig, will in future be given is approaching its completion. During the coming season twelve of the usual twenty-two Subscription Concerts are to take place in the new and ten in the old building.

The third part of Dr. Riemann's "Operr-Handbuch" has just been published, extending as far as "Don Quixote" in its enumeration of operatic works.

The fact of a commemorative tablet having been placed against the former residence of a once celebrated musician, 350 years after his death, speaks well both for the solidity of the structure itself, and for the generations by whom his memory has been kept green so long; and is, moreover, an unquestionable sign of the times. The house we speak of is situate in the Pfeiffergasse, at Salzburg, and the tablet recently placed on its venerable walls bears the following inscription:—"Here lived and died Paul Hofhaymer, in his time music's greatest master, born at Radstadt in 1459, died at Salzburg in 1537." Turning to our old friend and counsellor in such cases—viz., the "Dictionary of Musicians," London, 1824 (Grove's work does not contain the name at all), we are told that "Hothaimer (John?), organist to the Emperor Maximilian I., in the fifteenth century, is stated by the musical historians of Germany to have been a very skillful performer." To this scanty information the *Wiener Signale* adds the following: "Paul Hofhaymer devoted himself from an early age to the study of music, more especially to that of organ playing, and so distinguished himself that he was considered by his contemporaries the greatest master of his art. '*Princeps musicorum, qui in Germania parem non habet*,' as his biographer describes him. Hofhaymer, at one time in the service of the Duke Sigmund, of Tyrol, after the death of the latter entered the service of the Emperor Maximilian I., who, in recognition of his exceptional merits, raised him to the rank of his nobility." We are not told how the claim of this *princeps musicorum* to a commemorative tablet came to be publicly recognised at last by the good people of Salzburg, but are nevertheless glad to be able to record the fact, albeit some 350 years have elapsed since the death of their illustrious citizen.

An opera, entitled "Frithjof" (an often-treated subject), by Heinrich Zöllner, at present musical director at the University of Dorpat, has found much favour at a first reading with the authorities of the Cologne Stadt-Theater, and will shortly be produced there for the first time.

Herr Victor Nessler's latest opera, "Der Trompeter von Säkkingen," successfully produced at Leipzig some few months ago, is likewise to be brought out at Hamburg, where the tenor engaged for the title character, Herr Brucks, will introduce a new feature by executing *in propria persona* the trumpet solos assigned to the itinerant hero

whom he is to represent. Assuming the versatile singer to acquit himself creditably of his self-imposed task, a step forward will, at any rate, have been made, from an æsthetic point of view, in the matter of extraneous operatic stage business since the days when the tenor Wachtel first created a marked effect by the scientific manner in which he cracked his whip in the "Postillon de Lonjumeau."

At a two days' Music Festival held last month at Saarbrück, Handel's Oratorio "Samson" was performed on the first day, the second being devoted to the execution of a miscellaneous programme.

Herr Bille, the famous Berlin Conductor, is just now engaged with his excellent orchestra upon a Concert tour throughout Germany and Holland, meeting everywhere with a most enthusiastic reception. Considerably over one hundred Concerts have already been given, and many more will have been added to this number before the indefatigable capellmeister will resume his orchestral performances at Berlin, on the 1st of October next.

We again draw the attention of our readers to the forthcoming festivities at Eisenach, in connection with the unveiling of the Bach monument, the date of which has been definitely fixed for the 28th inst.

The last composition by Friedrich von Flotow, the composer of "Martha," has just been published by his widow, at Darmstadt. It is a song entitled "Der blinde Musikant" ("The Blind Musician"), the words to which had been written, at the express desire of the composer, by G. L. Mohr. Flotow, as may not be generally known, had himself become all but blind during the last few years of his life.

An opera by the late Otto Claudius, whilom Cathedral Organist at Naumburg, entitled "Der Gang nach dem Eisenhammer" (founded upon Schiller's poem of that title), was produced at that town on the 4th ult. for the first time, though composed in the year 1847, and very favourably received. The opera is said to be conceived in the spirit of C. M. von Weber, and thoroughly dramatic in its effects. Claudius, who had hitherto been chiefly known as a successful composer of songs for male choir, was an old friend of Richard Wagner, who had spoken in terms of the highest praise of the opera now submitted for public judgment, some seven years after the death of its composer. The work, which has since also been produced at Halle, is likely to be placed on the *répertoire* of many other German establishments.

An address, signed by German musicians, instrument makers, and others interested in the matter, has been presented to Prince Bismarck, as Chancellor of the Empire, embodying a petition for the early introduction throughout Germany of a normal musical *diapason*, similar to that already adopted in France and Italy. The same subject, as regards Belgium, was discussed during the recent Congress of Musicians at Brussels.

Anton Rubinstein is just now engaged upon the completion of the score of a new opera entitled "Der Papagei" (The Parrot). The libretto is from the pen of Herr Hugo Wittmann, and is founded upon a humorous story of Oriental origin. The opera will, it is stated, be first brought out in November next by Director Pollini, of the Hamburg Stadt-Theater, where the same composer's Biblical drama "Sulamith" was also produced for the first time last year, under the personal direction of Rubinstein. Both at Antwerp and at Ghent, Rubinstein's opera "Nero" is being prepared for a first performance during the coming season.

M. Camille Saint-Saëns's Opera "Henri VIII." will be produced, as the first novelty of the season, during the coming winter, at the German Theatre at Prague, under the direction of the composer. M. Saint-Saëns will thence proceed to Vienna, where his Cantata "La Lyre et la Harpe" is to be performed, and where also he will take part in some other Concerts in his capacity of pianist.

The new Grand Theatre at Geneva is to be opened about the middle of this month with a performance of Massenet's Opera "Hérodiade," under the direction of its composer. The four succeeding operas to be produced at the new establishment—amongst them Wagner's "Lohengrin," in a French version—are to be conducted by four of the most eminent French composers, though who

they are, and which of them is to conduct "Lohengrin," has not as yet been definitely stated.

Our French contemporary, *L'Art Musical*, insists upon Mr. Gilbert A'Beckett, the able author of the libretto of "Savonarola," being *two* persons. In a recent number of that journal the opera in question, on the occasion of its performance at Covent Garden Theatre, was referred to as the joint production of "Messrs. Gilbert and Beckett." A "correction" of this notice follows in a subsequent number of *L'Art Musical* (August 15) to the effect that M. Villiers Stanford had, in fact, written the music of that work, while "Messrs. Gilbert and Beckett" are the authors of the *libretto*. The difficulty in this case, of course, lies in the problem of how to make corrections, if they are to be made, *correctly*. Our esteemed contemporary's colleague, *Le Ménestrel*, has been much wiser in this respect, by taking no further notice of its own *jeu d'esprit*, contained in No. 22 of its present issue, wherein it makes the following announcement concerning Dr. Stanford's "The Canterbury Pilgrims," viz., "Le directeur, Carl Rosa, va représenter la semaine prochaine une œuvre nouvelle du docteur Stanford. Si les médecins (*sic*) se mettent à présent à traiter la musique, nul doute qu'elle ne succombe à brève échéance." Let us hope that modern English music will be better understood, before long, in *La belle France* than the names and the titles of its composers appear to be at present.

Subscriptions have been opened in Paris for the erection of a monument to Rudolph Kreutzer at his native town, Versailles. Kreutzer, who was born in 1766, of German parents, was a distinguished violin player and professor of that instrument at the Paris Conservatoire, for which institution he wrote, in conjunction with "Les citoyens Baillet et Rode," as its title states, a valuable "Méthode de Violon." It was to him Beethoven dedicated his Op. 47, the world-famed "Kreutzer Sonata." He died in 1831 at Geneva.

The theatres of Marseilles and Toulon, in consequence of the cholera epidemic, are closed, and the artists engaged at these establishments are consequently thrown out of employment, finding it almost impossible to obtain engagements elsewhere. The fourth general meeting of French Choral Societies, which was to be held at Paris about this time, has, for the like reason, been postponed until May, 1885.

Two pupils of that successful professor of vocal art, Madame Mathilde Marchesi—formerly of Vienna, now of Paris—have recently met with a most enthusiastic reception at Siena (Tuscany) in the *title-roles* of Bellini's "Romeo e Giulietta." The ladies in question are Signora Vittoria Coppi (of Florence) and Miss Alice Neyma (of Chicago), and their success has been such that twelve representations of the opera were announced.

From the annual Report of the national Conservatoire at Madrid it appears that the number of pupils of both sexes at that institution during the year 1883 has amounted to 2,190.

A question, of little importance in itself, but interesting to the compilers of biographical dictionaries, appears at last to have been finally settled. The age of the Maestro Verdi has been variously stated in books of reference, some fixing the date of the composer's birth as October 9, 1814, while others state that event to have taken place on October 9, 1813. Both dates, however (as has been recently ascertained from the civil registers of Busseto, in the former Duchy of Parma), are incorrect. Verdi was actually born on October 10, 1813. He received the baptismal names of Joseph Fortunin François, and is now in the seventy-first year of his age.

The world-famed theatre, Della Scala, of Milan, is at present closed for an indefinite period, and is undergoing extensive repairs, which for some time past it has stood in need of.

Our Turin correspondent writes: "The projected musical Festival, to be held here in connection with the present Exhibition, has been abandoned on account of the prevailing cholera scare. The Orchestral Concerts of the Exhibition have, however, to a great extent made up for the loss, both the Neapolitan and the Bolognese orchestras having produced a most marked effect under the conductorship of the Maestro Mancinelli. Boito's 'Mefistofele' and

Rossini's 'Tell' are being rehearsed at the Regio Theatre here for its opening next month (September), but what with the quarantine and the dread of the epidemic (though the death-rate here is, as a matter of fact, much lower than usual at this time of the year), there appears to be little chance of an exceptional influx of foreign visitors this season."

The death is announced, on the 1st ult., at Währing, near Vienna, of Ernst Löwenberg, professor at the Vienna Conservatorium, and an eminent pianist, who had rapidly made his way to public favour. He was only twenty-eight years of age.

C. A. Buchholz, the senior of German organ-builders of the present day, a man of superior culture and technical knowledge of his art, died at Berlin last month at the age of eighty-eight years.

We have also to record the death, at the age of seventy-five, of Johann Andreas Grabau, a virtuoso of the violoncello, and for over fifty years an esteemed member of the orchestras of the "Gewandhaus" and "Euterpe" Concerts of Leipzig.

## CORRESPONDENCE.

### RIEMANN'S OPERN-HANDBUCH.

TO THE EDITOR OF "THE MUSICAL TIMES."

SIR,—You will doubtless permit me to add a few words of my own to the letter which has appeared in the current number of your esteemed journal concerning my "Opern-Handbuch."

When I first undertook the compilation of this work, both my publisher and myself were agreed that I should confine myself to the operas *en vogue*, and to those of recent date. But, as is usually the case with undertakings of this description, the work grew under my hands, and I can now confidently assert that, although relative completeness can only be attained in future editions, a sufficient mass of information will be conveyed in my book to justify its title, and which will, moreover, be supplemented by the final part, which is to complete the volume. I have, as a matter of course, made frequent use of Clément's "Dictionnaire Lyrique," as I have of many other sources of information for my purpose. Unfortunately, however, Clément's work is very misleading, being crowded with errors, both of omission and commission, literally copying, as it does in many instances, the mistakes of Fétis in all particulars. Notwithstanding this, I should be sorry to appear as if underrating the assistance which Clément's compilation has afforded to my work. I shall, moreover, find space, at the conclusion of the "Handbuch," to enumerate all those sources of information which have been made use of by me.

Concerning the various settings of Goethe's "Claudine von Villa Bella" referred to by me, I may mention that a number of these are entirely omitted by Clément, while, as correctly stated in your review, the composition attributed to Gottfried Weber should have been ascribed to Christian Godfried Weber (born in 1758), whilom Court-musician at Stuttgart, several other works of whom will be found enumerated in the fourth part of my "Handbuch." These and other corrections and additions will find a place in the final part of my laborious undertaking, while any suggestions in this direction will be gratefully received by

Your obedient servant,

HUGO RIEMANN.

Musik-Conservatorium, Hamburg, August, 1884.

### THE LATE JOHN ALCOCK, MUS. DOC.

TO THE EDITOR OF "THE MUSICAL TIMES."

SIR,—In answer to your correspondent "O. D." in your July number, I should like to say that the words of the anthem "Behold, how good," by Dr. Alcock, are to be found in Mr. Joule's anthem book, published in 1859; but I do not know where the music is to be seen. I should think Mr. Joule could inform your correspondent.

I should wish, with your permission, to avail myself of this opportunity of apprising the composers of anthems

that I have made a catalogue of every anthem that I can hear of; I have used the contents of about fifty anthem books, and collected the names of rather more than 5,000 anthems, representing nearly 1,000 composers. My object in compiling this catalogue is that I may make the second edition of my anthem book (if ever it is required) as complete as possible. Therefore if composers will kindly let me know the names of their anthems, and where the music of the same can be seen, I shall feel much obliged. In my catalogue I have the names of thirty-four anthems by Dr. Alcock, and copies of the music of twenty-nine of them.—I am, yours faithfully,

A. H. MANN.

## EFFECT OF GAS ON CHURCH ORGANS.

TO THE EDITOR OF "THE MUSICAL TIMES."

SIR,—The idea which Mr. Swinbourne proposes—of enclosing the whole organ with thin calico, in order to keep out the heat of the gas, &c.—was carried out several years ago at St. Margaret's Church, and although the organ is in the most favourable situation, being in the North transept, with walls on three sides, and the canvas was carried the whole way to the ceiling, it was practically useless. It no doubt was useful in keeping the dust out of the organ, but, in its turn, got so dirty that I am now having it taken away. My enquiry was whether wire gauze would be more effective, as perhaps the hot air might be cooled in passing through; and as the complaint of the organ being put out of tune by the gas, &c., is so general, it would be of great use if some one could suggest some practical plan to remedy the evil.—Yours truly,

Altrincham.

J. MATTHIAS FIELD.

## TO CORRESPONDENTS.

\*.\* Notices of concerts, and other information supplied by our friends in the country, must be forwarded as early as possible after the occurrence; otherwise they cannot be inserted. Our correspondents must specifically denote the date of each concert, for without such date no notice can be taken of the performance.

Our correspondents will oblige by writing all names as clearly as possible, as we cannot be responsible for any mistakes that may occur.

Correspondents are informed that their names and addresses must accompany all communications.

We cannot undertake to return offered contributions; the authors, therefore, will do well to retain copies.

Notice is sent to all Subscribers whose payment (in advance) is exhausted. The paper will be discontinued where the Subscription is not renewed. We again remind those who are disappointed in obtaining back numbers that, although the music is always kept in stock, only a sufficient quantity of the rest of the paper is printed to supply the current sale.

E. W.—It is not correct to take breath after the word "right." The phrase should be sung in one breath; but if this cannot be done, breath must be taken after the word "defence."

QUAERO LUCEM.—In a Pamphlet issued by the Cambridge Press and the Oxford Press, Ave Maria Lane, Paternoster Row, E.C.

## BRIEF SUMMARY OF COUNTRY NEWS.

We do not hold ourselves responsible for any opinions expressed in this Summary, as all the notices are either collated from the local papers or supplied to us by correspondents.

**BOLTON.**—The various bands of instrumentalists in Bolton and the neighbourhood have recently formed themselves into an Association for the purpose of giving music in the public park every Wednesday evening, and to lend countenance to the movement the Mayor of the Borough and several influential gentlemen have become patrons. On the 6th ult. open-air Concerts were given at intervals, and greatly enjoyed by large audiences. No collection is made, the bands being satisfied with the receipts from the sale of printed programmes.

**BRISBANE.**—On Monday evening, July 7, a Lecture on "Music" was delivered at the rooms of the Young Men's Christian Association, by Mr. W. H. Wilson. The lecturer traced in an interesting manner the growth of the art from the earliest times down to the period of Beethoven, dealing fully with the English ballad and madrigal, and giving an admirable sketch of the work of Bach and Handel, and the rise of instrumental music. The interest of the Lecture was much enhanced by the illustrations of the various styles of music which were rendered by Mr. Simmonds's choir and a lady amateur.

**CARLETON.**—The success of the Diocesan Choir Festival held in the Cathedral on All Saints' Day, 1883, was fully repeated on the evening of July 22, in the rendering of Dr. Stainer's new Oratorio *St. Mary Magdalen*. As on the previous occasion, this satisfactory result is owing almost entirely to the efforts of the Precentor, the Rev. E. Bury; and the energy and enthusiasm which he threw into the by no means small undertaking appears to have been infused into all who gave their assistance. Including the surpliced choir, there were about 150 voices in the choruses, the soloists being Miss Bergh,

Mrs. Roskelly, Mr. Stapleton, and Mr. Allen. The work is well worthy of the name of Dr. Stainer, and those who listened to it could not but have admired the appropriate and judicious selection the Rev. Mr. Bury had made for his second great musical service in the Cathedral. The soloists had evidently most carefully studied both the music and the words. In the opening the recitative descriptive of the Magdalen anointing the feet of Jesus was given with taste and feeling by Mr. Allen, the tremolo passages in the organ accompaniment adding a peculiarly pathetic effect to this and several of the subsequent numbers. The song (St. Mary Magdalen) "Ah, woe is me! What thou' my voice of wailing. Through the long night ascends to Angel ears," was beautifully sung by Miss Bergh, whose sympathetic soprano is admirably adapted to bring out the charming music to which the words of this song are set. Mrs. Roskelly also acquitted herself with success in the contralto song, "Happy art thou, Magdalen; Happy are thy woes and fears"; and Mr. Stapleton did full justice to the tenor recitatives and song "Oh! thou that weepest." The choruses were smoothly rendered, and among them may be specially noticed "Rest in peace, Thou thorn-crown'd King"; the solo and chorus of the angelic choir, "He is not here! Death's solemn doom Could ne'er the Lord of death retain," in which the words "He is not here" are reiterated pianissimo with excellent effect. The concluding chorus with quartet, "Magdalen, past is wailing," with its joyous refrain of "Hallelujah! Christ is King," was finely given and artistically led up to by a series of short bass, tenor, and soprano recitatives. The Oratorio produced a most favourable impression on all who heard it, and those who gave their services on the occasion deserve every credit for the manner in which they rendered so fine a work for the first time in this country. It must be mentioned, in conclusion, that Miss Stephenson at the pianoforte and Mr. Thomas at the organ displayed much ability as accompanists.

**LAMBURN.**—Mr. G. H. Swift, Organist and Director of the Church Choir and Choral Society, on his leaving for a similar appointment at Hungerford, was presented with an illuminated address and a purse of money in appreciation of his valuable services during the last four years. The presentation was made by Mr. H. Hippisley, who presided on the occasion.

**LEEDS.**—A crowded audience assembled in the Victoria Hall on Saturday evening, July 26, at the last Concert of the season. Not only was the body of the Hall completely filled, but the balcony and orchestra were also crowded, and about 1,000 persons were unable to obtain admission. Dr. Spark had provided an attractive programme, comprising, in addition to his own Recitals on the organ, vocal performances by Miss Emilie Marshall, Mr. H. Gilbert Jackson, and the Leeds Harmonic Union of eight singers. During an interval between the parts, Canon Bullock paid a high compliment to the talent and energy of Dr. Spark, whose Free Organ Recitals, he said, had been listened to with the utmost pleasure by about 30,000 people since September last.

**NEWNHAM-ON-SEVERN.**—A Concert, in aid of the Church Choir Fund, was given at the Town Hall, on Monday, the 11th ult., before a large audience. Miss Mary Morgan, R.A.M., greatly pleased by her rendering of two songs; and Miss Agnes Barling, Miss Gwynneth Morgan, and Mr. E. C. Jones were also highly successful in all their vocal pieces, the applause after every solo being both warm and well deserved. Amongst other singers who appeared were Miss Annie Morgan, Messrs. William Frank and John Morgan, Simmonds, Trotter, and Jennings. Mr. Ernest Colville contributed some violin solos with much effect, and part-songs by the Church Choir were exceedingly well rendered.

**REDRUTH.**—A very interesting Organ Recital was given in the Methodist Free Church, Illogan Highway, on the 7th ult., by Mr. W. H. Jewell, Organist Congregational Church, Heywood, Manchester, formerly Organist of the above church. The selection included works by Herman, Vincent, Resch, Bach, Scotson Clark, and the Organist, Miss H. Rogers, Miss J. Jewell, and Mr. W. H. Trelease rendered able assistance vocally, the latter gentleman contributing a composition of his own, "Neath the old oak tree."

**SHANKLIN, I. W.**—Mrs. Bishop gave a Concert in the Hall of the Literary Institute on Thursday, the 14th ult. The artists were Mrs. Bishop, pianoforte; Mr. F. Baker, harmonium; Miss Riley, violin; and Lady Rose, Miss Wilmers, Messrs. Levy and D'Arcy Ferris, vocalists. The Hall was well filled, and the performance highly successful.

**SHEFFIELD.**—An excellent performance of Mr. G. F. Root's popular Cantata *The Haymakers* was given in the Albert Hall on Saturday evening, the 16th ult., by the members of the Philharmonic Society. The choruses were well sung, and the solo vocalists, Misses A. Hill, L. Hiles, and Sprawson, Messrs. Wooding, Kirby, and Mounsey, were highly efficient. Mr. Arthur Kaye, the Society's Conductor, directed the performance; Mr. G. H. Rimington presided at the pianoforte, and Mr. Charles Best at the harmonium.

**SIBBERTOFT.**—The members of the Choral Society gave their annual Morning Concert on Thursday, the 21st ult., when was performed for the first time a Cantata entitled *The Little Mermaid*, founded on Andersen's Fairy Tale, words and music by the Rev. J. C. Berkeley (formerly Organist of Lancing College). The work was very well received, the numbers which pleased the audience most being the Chorus of Invisible Spirits, "Oh! Muriel," and the song "Farewell, dear love," admirably sung by Miss Rose Berkeley. The first part was miscellaneous, comprising solos and duets by Chorus, Schubert, R.A.M., and two songs, by Beethoven and M. V. White, sung in finished style by Miss Boys.

**SOUTHPORT.**—A very successful competition for amateur reed bands was held in the Water Gardens, on Monday, the 4th ult. The event is more worthy of note inasmuch as it is the first competition of this class of band held in Southport, if not, indeed, in this part of the country. There were ten entries, and seven bands put in an appearance—viz., Moorside Mills, Oldham; Heywood Unitarian Temperance; Saddleford; Droydsden Village; Leeds Constabulary; Crewe Railway Works; and Wigan Borough. The conditions were



that each band should play a selection of its own choosing, and a new valse by H. Round. The judges were Mr. Joseph Gagg, professor of music, Manchester; and Mr. T. C. Jones, Conductor of the Liverpool Vocalists' Union. The playing of the bands generally was marked by sound musical taste, the combination of reed and brass instruments for amateur bands being a pleasing feature. At the conclusion of the contest, the bands, *en masse*, played a new march, "The Tempest," under the conductorship of the composer, Mr. H. Round. The first prize was awarded to Moorside Mills (Conductor, Mr. J. Wadsworth); second prize, Droydsden (Herr Grosse); third prize, Saddleworth (Mr. J. Gladney); fourth prize, Heywood Unitarian (Mr. J. Gladney); fifth prize, Wigan Borough (Signor Nifossi). The value of the prizes amounted to £72 7s. 6d., and included two very valuable clarinets, by Rudall, Carte, and Co., and Cubitt and Co., London. The instruments went with the first and second prizes.

**SOUTHEA.**—On Monday evening, the 18th ult., the Pavilion on Clarence Pier was crowded to overflowing, the occasion being one of the most successful Concerts ever given in the building. The vocalists were Madame Clara West, Madame Joyce Maas, Miss Lottie West, and Mr. Horscroft. Orchestral selections were given by the band of the Royal Marine Artillery, under the direction of Mr. J. Winterbottom, and Mr. Godwin Fowles acted as pianoforte accompanist.

**STAFFORD.**—An Organ Recital was given by Dr. Taylor in St. Mary's Church on Tuesday, the 12th ult. The programme included compositions by Handel, Smart, Stainer, Guilmant, and Lemmens, all of which were excellently rendered. Miss Annie Lea was the vocalist.

**WILMSLOW.**—On Sunday, July 27, the organ which has been fitted up by Messrs. Stringer and Co., of Hanley, in the Methodist New Connexion Church, Hawthorn Street, was opened by Mr. Samuel Moss, of Macclesfield. The instrument formerly stood in the old church of Astbury, and was originally built at a cost of about £700 for King George the Fourth, in 1829, by Messrs. Flight and Robson, for the pavilion at Brighton. A few years ago the instrument was reconstructed and modern improvements added, and it now contains two manuals, about 1,000 pipes, and 20 stops, with three composition pedals. Special services were held afternoon and evening, the preacher being the Rev. J. White Ridley, of Southport. Mr. Moss played during the day a selection of pieces by Handel, Haydn, Scotson Clark, and an "Extremum" Andante of his own.

**WOLVERHAMPTON.**—An Organ Recital was given by Mr. J. C. Clarke, on Friday, July 25, on the organ erected by Messrs. Nicholson and Lord for the Wolverhampton Fine Art and Industrial Exhibition. The programme included Bach's Fugue on St. Anne's Tune; Weber's *Fugue* Overture; Fantaisie Pastorale (Wely); Chant Seraphique (Guilmant), &c. Miss de Surencourt and Mr. Bott were the vocalists. Mr. Clarke's playing was much appreciated.

**WORCESTER.**—Thanks to the exertions of some energetic gentlemen and the contributions of others, the citizens of Worcester now possess as fine an organ as any community could desire to grace its Public Hall. When the Hall was destroyed by fire some two years and a half ago, the organ placed therein shared the same fate as the building. The Town Council, however, having received the sum for which the late instrument was insured, voted a certain amount of money for a new one; but this not being sufficient, the good efforts of the Rev. Canon Cattley, whose efforts in this direction are so well known, were at once enlisted to procure subscriptions; and the result is the erection of a magnificent instrument by Mr. J. Nicholson, at a cost of about £2,200. The organ is admirably adapted for Concert use, which was the aim of all connected with the scheme. Indeed, for solos and orchestral purposes it will rank among the best instruments in the provinces. The balance of power is so perfect that in "building up" not one single stop is found discordant among the others. Special provision has been made for solos by the construction of a splendid solo organ, but in addition to the stops in the solo portion of the instrument, the choir organ also contains many which can be used for solo purposes in combination with stops in the solo organ. The orchestral effects are such that there is hardly any instrument which cannot be imitated by one or other of the stops. The inaugural ceremony took place on July 31, when an excellent Concert was given, the powers of the organ being most advantageously displayed by Mr. A. J. Caldicott, Mus. Bac. (who suggested the plans for the construction of the instrument), Mr. Quarterman, and Mr. Wareing, Mus. Bac. During an interval the Dean of Worcester (Lord Alwyne Compton) handed the key of the organ to the Mayor, and paid a well-merited compliment to the Rev. Canon Cattley, whose indefatigable services in the cause were also acknowledged in a speech by the Mayor, Mr. W. B. Williamson.

**ORGAN APPOINTMENTS.**—Mr. THOS. G. Full, Organist and Choir-master to the Wesleyan Chapel, Denbigh Road, Baywater.—Mr. George Conner, Honorary Organist to St. Matthew's, Princes Square.—Mr. John Morland, to the Cathedral, Waterford.—Mr. Joshua Dawson, to Durham County Asylum.—Mr. Walter E. Ellen, A.C.O., Organist and Choirmaster to the Parish Church of St. Mary, Chard.

### BIRTH.

On July 28, the wife of G. H. Bell, North Wales Musical Depot, Newtown, of a daughter.

### DEATH.

On August 8, at his residence, 47, Gloucester Street, Belgrave Road, S.W., GEORGE BENSON, Mus. Bac., Cantab. Friends will please accept this intimation.

**MADAME TREBELLI**, having postponed her intended return to the United States, will remain in England during the coming winter season. All communications respecting engagements may be addressed to N. Vert, 52, New Bond Street, W.

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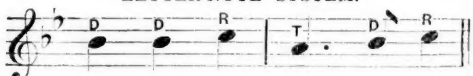
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The Swiss Soldier's complaint.	The last tear.
Rest on me, thou eye of darkness.	Love song.
At night I see thee with dreaming eyes.	When my despair is deepest.
Dreams.	Sweetest maid, with lips like roses.
The rose and the lily.	Thinking of thee.
On the sea.	The rose has made sad moan to me.
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